

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 21.—No. 6.

NEW YORK, NOVEMBER, 1889.

{ WITH 10-PAGE SUPPLEMENT,  
INCLUDING TWO COLORED PLATES.



THE ELEMENTS. (4) "WATER." AFTER BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGES 123 AND 135.)

[Copyright, 1889, by Montague Marks.]



## My Note Book.



*Leonato.*—Are these things spoken, or do I but dream?

*Don John.*—Sir, they are spoken, and these things are true.

—*Much Ado About Nothing.*

WHAT I foreshadowed last month concerning the free entry of "The Angelus" has come to pass, that remarkable painting having been bonded at the Custom House for \$65,000 for six months for exhibition purposes, under the auspices of the American Association for the Encouragement and Promotion of Art (and the business of Messrs. Sutton, Kirby & Robertson). However much this may benefit Mr. Sutton and his partners, it is gratifying to note that both directly and indirectly it will benefit the public still more.

If these gentlemen will only amend the title of their Association as I have taken the liberty to suggest in the added words in parenthesis, and so be perfectly frank about the matter, they will find no warmer supporter of its enterprises than myself. Mr. Sutton has undoubtedly done a great thing for art in New York by bringing "The Angelus" here—directly, by enabling every one to see and judge for himself if it is worth the 553,000 francs (plus commissions) he paid for it; and indirectly by making it the focus of the proposed exhibition of a hundred masterpieces by Corot, Daubigny, Decamps, Delacroix, Diaz, Dupré, Millet, Rousseau, and Troyon, which, while given ostensibly as an accessory to the exhibition of the works of Barye, will probably overshadow it and doubly enhance the value of "The Angelus." Alone, "The Angelus" would certainly disappoint the public. It is a sombre, unimposing canvas (21½x25½ inches), painted with a heavy hand and altogether lacking in technical beauty. But arranged, as it probably will be, in a little shrine of its own, with detectives to guard it, and perhaps railed off so that it may not be approached too lightly, it will be a charming "pièce de résistance." People will look at the Barye bronzes and the Barye water-colors and at the great works of the masters of the Fontainebleau school, and then they will come back again and again to look at "The Angelus," and they will whisper to each other: "Fancy! more than \$100,000—just think of it! Nearly \$200 an inch!" and they will wonder if it is painted on gold and if the frame is solid gold too!

THE sub-committee appointed by the chairman, Mr. William T. Walters, to select the Hundred Masterpieces are Messrs. Cyrus J. Laurence, William McKay Laffan and Thomas B. Clarke. It will not seem impertinent, I trust, if, in a way, I anticipate their choice by suggesting certain pictures without which it would seem that an exhibition of the works owned in the United States, of the great contemporaries of Barye would be incomplete. Nearly all of them, no doubt, are known to the Committee.

BEGINNING with Millet, there is "The Sower" in the W. H. Vanderbilt collection, but it is doubtful that any thing can be borrowed from that source. Nothing has been added to the gallery or taken from it since the death of its founder. But Mr. J. Quincy Shaw has a similar picture of "The Sower," less finished than the Vanderbilt one, and he has several other famous Millets, including "The Potato Planters." A canvas giving the landscape of "The Sower," with the man left out, is owned by Boussod, Valadon & Co. Mr. William Rockefeller has "The Grafters," a great picture, and Mr. Walters "The Sheepfold," a glorious moonlight scene. Mr. George I. Seney has "The Blind Tobias and His Wife awaiting the Return of Their Son," Millet's Salon picture of 1861. Mr. Graves, of the firm of Maxwell & Graves, has "Sheep-Shearing," small, but very fine. Another "Sheep-Shearing"—a very large canvas, showing a woman clipping a sheep, while a man looks on—is owned by Mr. P. C. Brooks, of Boston. Mr. Henry Gibson, of Philadelphia, has a "Return from the Farm," and a larger picture (33x42) of the same title, showing

a peasant seated sideways on a farm-horse and leading another horse, is owned by Mr. Charles Borie, of the same city. Mr. Charles A. Dana has "The Turkey Keeper," undoubtedly one of the finest works of the master. It is a large "upright" canvas; the back of the man, covered by a cloak, is turned toward the spectator; there is a mackerel sky, and the red necks of the turkeys give the brightest points of color. There is a feeling of atmosphere in the picture by no means common in Millet's work. If I am not mistaken, the executors of the estate of Mary Morgan still own "The Spinner," supposed to have been sold for \$14,000. "The Birth of the Calf," from the Probasco collection, belongs to Mr. Henry Field, of Chicago, but, being still in Paris at the Universal Exposition, of course it cannot be had. Mr. David C. Lyall, of Brooklyn, however, has a very similar picture, with the child at the farm-house door left out.

THE name of Corot suggests at once three great pictures: "Orpheus," owned by Cottier; "The Martyrdom of St. Sebastian," by Mr. Walters; and the exquisite, large "upright" picture, whose name I do not recall, owned by Mr. Dana. There are silvery trees to the right and a temple. Across a plain one sees a lake and mountains beyond touched by the last rays of the setting sun. Dancing figures are in the foreground. The composition is delightful, the air is full of vibrating light, and the picture altogether is restful and replete with poetry. The "Dance of the Nymphs," similar to the Luxembourg picture, is in the collection of Mr. Seney. The "Burning of Sodom," a remarkable canvas, never yet exhibited in this country, has recently been sold to Mr. H. O. Havemeyer by Mr. Durand-Ruel. A huge canvas (32x72), it shows in the foreground Lot and his three daughters hurrying from the burning city, the flames of which light up the distance, and in the middle plane, transfixed in the act of looking back, is Lot's wife. This picture was originally higher than it is wide now—perhaps 80 inches high—but it has been subjected to many changes since it was painted, in about 1840. Corot sold it to a friend, who repented of his bargain, until twenty years later, when the artist had made a reputation, and then the friend came and claimed it—so the story goes—and Corot, who, in the mean time, had repainted the picture beyond recognition, after some badinage, sold it to him for the sum originally agreed on. Durand-Ruel bought it in 1871, and a few years later sold it to the late Count Camandeu, a Paris banker, for 12,000 francs. Not long ago he bought it back from the Count's son for 120,000 frs. It is said to be a fine picture. I have only seen an etching of it.

NEARLY every American gallery nowadays contains Corots of more or less merit, and I do not envy the Committee on having to make its selections from them. Do what they will, the wisdom of their choice will be questioned here, even if it escape adverse criticism in other respects. In addition to the first three pictures I have named, concerning the excellence of which there can be no doubt, I may say that it may pay the Committee to acquaint themselves with the merits of the examples of Corot owned by Messrs. J. G. Johnson and Henry Gibson, of Philadelphia, and Messrs. Lyall and Johnston, of Brooklyn. Of course they will not forget the great Corot from the Mary Morgan sale, in the Corcoran Gallery, Washington.

DELACROIX should be superbly represented, with such pictures to draw upon as "The Contortionists of Tangiers" and "The Lion Hunt" (from the Faure collection) owned by Mr. Seney; "The Abduction of Rebecca," by Mr. Lyall; "The Pasha and Giaour," by Mr. Potter Palmer, if I am not mistaken; "Tiger and Serpent," owned by Mr. H. Johnston—similar to the picture of that title bought by Mr. Sutton at the Secrétan sale, "Goetz de Berlichingen," showing three mounted soldiers and one man on foot in deadly combat, owned by Mr. Charles Borie; the big canvas (4ft.x5ft.) of flowers framing a little landscape, which was in the Erwin Davis collection, and the companion to it, a huge basket of fruit against a background of flowers and trees, owned by Mr. J. G. Johnson, of Philadelphia. Mr. Walters has the superb little "Crucifixion" (16x12) from the Defoe collection, with weeping women at the foot of the Cross and a mounted soldier in the distance. I do not know who has now the fine "Christ at the Tomb" (18x21) from

the Spencer collection; the dead Saviour is spread out on the stone slab, surrounded by six mourning figures. It should not be omitted from the Exhibition, however; neither should "Clorinda Delivering the Martyrs," which was in the Probasco sale and perhaps is now in Mr. Sutton's possession; nor the latest fine Delacroix to arrive in this country, "L'Amende Honorable," bought by Durand-Ruel at the Duncan sale.

DECAMPS, in point of numbers of examples of his work, is not strongly represented in the United States. But I recall, in the Walters collection, "The Suicide," one of Decamps's masterpieces, and there is "The Walk to Emmaus," from the Mary Morgan collection, which is owned by Mr. H. O. Havemeyer, who has lately bought, I am told, some other remarkable pictures by Decamps. The superbly colored "Butcher's Shop," from the Spencer collection, one would gladly see again.

ROUSSEAU will be nobly represented without doubt. His "Hoar Frost"—better known as "Le Givre"—in the Walters collection, will, of course, have a place of honor. Mr. Havemeyer will be invited, I hope, to send "Houses in the Woods," formerly in the Wilson collection; it is a fine little example of Rousseau's "first manner." Mr. Dana has a charming little harvest scene, with sultry, overcast sky; Mr. Graves has the notable "River Oise," from the Seney sale, and Mr. S. Loeb "The Waterfall," from the Mary Morgan sale. Should Western collectors be invited to contribute, one could hardly overlook Mr. Henry Field's "Spring" panel from the Secrétan collection, and certainly not "Pavé Chailly—Fontainebleau," the exquisite red sunset effect seen through an avenue of noble trees, owned by Mr. T. Hill, of St. Paul. Mr. Nickerson, too, of Chicago, naturally would be called on should the Committee send so far for pictures. It will be easy, though, to get admirable examples of Rousseau without sending West for them. Messrs. Havemeyer, Rockefeller and Garland alone could contribute half a dozen masterpieces.

IT will be no more difficult for the Committee to procure the finest examples of Diaz than those of Rousseau. It is difficult to designate them, though—there are so many "Forests of Fontainebleau," "Frog Ponds," "Openings in the Forest," "Nymphs and Landscapes," and "Landscapes with Figures." Mr. Walters's collection can be counted on to supply some admirable examples. Mr. Garland has "L'Isle des Amours;" Mr. Johnston, of Brooklyn, a girl in a landscape (9x17), which is very fine. Mr. Borie, of Philadelphia, has a charming "Landscape and Dogs," and "Dancing Girls," in the collection of Mr. J. Johnson, of the same city, is full of grace and exquisite color. If the noble landscape in the style of Rousseau, which was in the Erwin Davis collection, is to be had, it is to be hoped that it will not be overlooked. Mr. Dana has a fine "Frog Pond," with white-trunked birch trees and a view extending deep into the heart of the Forest of Fontainebleau, sumptuous in color and full of atmosphere.

WHAT has been said of the difficulty of identifying by name pictures by Rousseau and Diaz applies largely to those by Daubigny. It may be noted, however, that Mr. Seney has a delightful river scene which was one of the "Cent Chefs-d'œuvre" at the Rue de Sèze exhibition. Mr. Dana has another, with sunset, low-lying banks, and a streak of yellow reflected in a brilliant line in the silver-gray stream. Mr. J. Johnson, too, has a fine river scene (15x25), with banks and glimpse of a village—it was formerly in the Borie collection—and very notable examples of Daubigny could be contributed by Messrs. C. Lambert, George F. Baker, John T. Martin and H. Johnston. "The Cooper Shop" (64x44), that noble, broadly painted landscape from the Mary Morgan collection, went, I believe, to Mr. Vose, of Providence. It must not be overlooked.

THE recent death of Dupré, the last surviving member of the distinguished group of Barye's contemporaries, will give an added interest to the pictures which are to represent him at this exhibition. The Walters, Seney and Gibson galleries, doubtless, will be drawn upon for some of these. Mr. Seney owns the large upright picture of a river and a boat under the trees, which was in the



Erwin Davis collection. Mr. S. Loeb has a small, exquisite landscape; Mr. C. Lambert, a dramatic "Fishing Boat in a Storm" (18x22).

TROYON ought to be one of the most completely represented of the group of artists, considering the many masterpieces of his which are in this country. Mr. Cornelius Vanderbilt, it is to be hoped, will lend the splendid but painful picture of the driven herd, with a man striking an ox over the head, which he bought out of the Spencer collection; Mr. Rockefeller, his superb "Cows and Sheep at Pasture" (40x32); Mr. T. Johnson, the very fine picture of two dogs pulling at a chain; Mr. Marshall Field, his "Landscape and Cattle"; Mr. Thomas E. Stillman, his "Cattle," with a woman following, hurrying across a bridge to escape an approaching storm—a very fine picture never exhibited and not generally known; Mr. Charles Borie, his "Landscape and Cattle;" and lastly, though it is second in importance to none in the country, let me name "Le Chien d'arrêt" from the Secrétan sale, and the companion picture, both owned by Mr. Oliver Ames, of Boston.

THE Committee will probably hear of other masterpieces; but if none but those I have named can be procured, the forthcoming loan collection at the American Art Galleries will hardly be inferior to that of the "Cent Chefs d'œuvre" in the Rue de Sèze, at least so far as concerns the nine artists who are to be represented.

THE other day, while looking at pictures in a dealer's gallery in Fifth Avenue, I overheard one of the firm loudly rebuking some one from Palen's (formerly Leonard's) auction rooms in the shop adjoining. He was telling the man—presumably the auctioneer himself—that all the pictures with famous names he had offered for sale the previous night were rank forgeries, and that such a "sale" was an outrage on the public. The man was very meek, and went away saying that in the future before selling he would take advice from some one who knew about pictures. The next morning, a leading paper had a detailed account of this same "sale," assuming all the pictures and all the bids to be genuine, telling how a "Corot" went to a wealthy Milwaukee brewer for \$700, and how a "Rico," a "Jules Dupré," a "Michel" and a "Meyer von Bremen" were all spiritedly contested for. The prices given were amusing. Here are some of them: "Spanish Landscape," by Martin Rico, \$120; "A Cloudy Day," by Jules Dupré, \$220; "Consolation," by Meyer von Bremen, \$200.

WORK on the Washington Memorial Arch, designed by Mr. Stanford White, to be erected near the site of the temporary arch at Washington Square and Fifth Avenue, will soon be begun, more than half of the \$100,000 needed having been subscribed. It will be no easy matter to raise the large sum of money still lacking; but if all interested in seeing a beautiful public monument such as this will doubtless be would contribute at once to the fund, according to their means, it would not be long before the full amount was subscribed. Mr. Stanford White's painted wooden Arch erected during the Centennial Celebration last spring was admired by all, as much, perhaps, for its artistic simplicity as for its imposing aspect. The site selected, too, is admirable. Nothing remains but to provide the money to carry the design into effect. Of course there is still much to do in the elaboration of details, but the principal lines of the Arch will be substantially the same as in the wooden model that has been so much admired. Subscriptions sent to the editor of The Art Amateur will be duly acknowledged.

"AN exhibition in white and gold"—referring, of course, to the mats and frames—is what Messrs. Frederick Stokes & Brother call the collection of water-colors, on view in their Fifth Avenue store, by Messrs. Harry Fenn, Percy Moran, Paul Moran and H. W. McVickar, and the Misses Maud Humphrey, Amy Cross and Margaret Ruff, the originals of all of which were contributed to the pleasing publications of the firm.

It is not generally known, I believe, that Delacroix's famous picture, "L'Amende Honorable," which was sacrificed at the Duncan sale in London last March, for about \$12,000, is in New York, and can be seen at the gallery of Mr. Durand-Ruel. The picture, which is an unusually large canvas for Delacroix, represents a refractory person dragged before the Bishop and his ecclesiastical court in a great, lofty hall, supposed to be

in some abbey, but which is really the Palais de Justice, at Rouen, where the picture was painted.

MANY anxious correspondents who have been writing to know when the preliminary exhibition of American contributions to Messrs. Raphael Tuck & Sons' Competitive Prize Exhibition will take place will be glad to see the announcement that it will open at the galleries, 290 Fifth Avenue, on December 23d, and last until January 3d. It was intended to hold the exhibition at the American Art galleries, but the change of date, called for by many of the competitors, made this impossible. After the designs have been judged here and diplomas awarded, those which have passed the American judges will be sent to the General Competitive Exhibition in London, at the galleries of the Royal Institute of Water-Colors, where the final awards of money prizes will be made.

THE superb example of Pieter de Hooghe, "Interior in Holland," which perhaps was the finest of all the "old masters" at the Secrétan sale, and which current rumor at the time incorrectly credited Mr. Marquand with purchasing, I learn on undoubted authority is owned by Mr. H. O. Havemeyer. There is no interior to compare with it in this country. The marvellous feeling of diffused light and atmosphere which Pieter de Hooghe is particularly famous for giving in his pictures is especially noticeable in this charming panel. Four figures are grouped around a table; through the open, upper shutter of a large window the warm summer sunshine pours in upon them.

OUT of the same great collection, Mr. Havemeyer bought the portraits of Scriverius and his wife, by Franz Hals, and the two Delacroix—"Desdemona and Her Father" and "Christopher Columbus." The last-named picture has proved too large to be seen to advantage in his house, and I understand that Durand-Ruel, through whom he bought it, will take it off his hands. Mr. Havemeyer turns out to be the owner, too, of Diaz's "Descent of the Gypsies," from the Secrétan sale, which rumor gave to Governor Ames, of Boston.

OTHER pictures from the Secrétan sale, whose ownership has hitherto remained a mystery, and which have found American homes, are "The Five Senses," by Teniers, which go into the collection of Mr. C. Lambert, the silk merchant. These are five pictures (8½x6½) painted on copper. At the San Donato sale the set brought \$15,000; Mr. Secrétan gave Sedelmeyer \$20,000 for them, and Mr. Lambert got them for \$12,050. Couture's "Ballad Singer" goes to Mr. J. G. Johnson, a lawyer of Philadelphia. Mr. Theodore Havemeyer has Decamps' water-color, "Jesus Among the Doctors."

No properly classified list having hitherto been published of the awards to American contributors at the Paris Exposition, I have prepared the following:

#### CLASS I. (OIL PAINTINGS.)

*Grands Prix:* J. Gari Melchers and John L. Sargent.  
*Gold Medals:* Alexander Harrison, Eugene L. Vail, E. Lord Weeks, J. McNeil Whistler.  
*Silver Medals:* Frank M. Boggs, Frederick A. Bridgman, William M. Chase, Charles H. Davis, Thomas W. Dewing, G. Ruger Donoho, Walter Gay, Birge Harrison, William H. Howe, D. R. Knight, Walter Mac Ewen, F. D. Millet, Henry Mosler, C. S. Reinhart, C. F. Ulrich, Robert W. Vonnoh, Horatio Walker.  
*Bronze Medals:* W. S. Allen, J. Carroll Beckwith, E. H. Blashfield, Edward A. Bell, Robert F. Blum, R. B. Brandegee, Howard Russell Butler, W. A. Coffin, Kenyon Cox, W. P. W. Dana, Léon D. Delachaux, W. L. Dodge, C. F. Forbes, Henry F. Farny, Frank Fowler, Elizabeth Jane Gardner, Carl Guthrie, Gilbert Gaul, R. S. Gifford, Childe Hassam, George Innes, H. Bolton Jones, Eastman Johnson, Anna E. Klumpke, R. C. Minor, H. Humphrey Moore, J. D. Patrick, Clinton Peters, W. T. Richards, E. E. Simmons, J. R. Story, Wordsworth Thompson, A. H. Thayer, Charles Theriat, G. S. Truesdell, C. Y. Turner, Elihu Vedder, S. E. Whitman, Worthington Whittredge, A. H. Wyant.  
*Honorable Mentions:* John L. Breck, J. B. Bristol, J. G. Brown, George B. Butler, Ralph Curtis, H. Denman, Arthur W. Dow, Peter A. Gross, F. H. de Haas, C. H. Hayden, E. L. Henry, Jervis McEntee, Wilson de Meza, J. C. Nicoll, Arthur Parton, H. G. Plumb, Walter Shirlaw, J. Alden Weir.

#### CLASS II. (WATER-COLORS AND DRAWINGS.)

*Gold Medals:* E. A. Abbey and C. S. Reinhart.  
*Silver Medals:* R. F. Blum, W. H. Low, Frederick Remington, Julius Rolshoven, Rosina Emmet Sherwood, W. J. Whittemore.  
*Bronze Medals:* Kenyon Cox and J. Alden Weir.  
*Honorable Mentions:* W. H. Drake, Kathleen H. Greatorex, Joseph Farnell, Irving R. Wiles.

#### CLASS III. (SCULPTURE AND ENGRAVING ON MEDALS.)

*Bronze Medal:* H. H. Kitson.  
*Honorable Mentions:* S. H. Adams, Mlle. Théo. A. Ruggles, Olin L. Warner.

MESSRS. W. T. DANNAT, Charles Sprague Pearce and Paul W. Bartlett, being members of the jury, were, of

course, "hors concours." Mr. F. D. Millet was given a silver medal in the section of Great Britain, and Mr. Whistler, another American, was awarded a gold medal as an English exhibitor. The omission of the name of Mr. George Hitchcock from the list I cannot account for on any rational grounds. It makes little difference, however, to an artist of his standing. No one can scan the lists printed above without noting the absurd rating of some of our worst painters among or above some of our best. When "honors" are so distributed, the greatest distinction, perhaps, is to have your name omitted altogether. This is a distinction practically reserved to the jurymen by themselves.

I AM sure Mr. Inness, for one, would have preferred to have had his name omitted. More shameful treatment than that which this distinguished artist has suffered in Paris this summer it would be hard to instance. In the first place, he was induced not to send to the Universal Exposition, on the assurance of Messrs. Boussod, Valadon & Co. that they would make a special exhibition of his works. But they left him in the lurch, and he was "represented" in the Universal Exposition only by a single picture, painted years ago, and which he had protested should not be sent.

SOME remarkable gifts to the Louvre have just been made public. Madame Pommeroy, of Reims, and of the famous wine which bears her name, has given Millet's "Gleaners," a picture which some rate even higher than "The Angelus." It was painted about the same period, and was exhibited at the Salon of 1857. Three gleaners are gathering the scattered ears in the foreground. In the distance harvesters are binding the sheaves and loading them upon a wain, superintended by the farmer on horseback. It is well known through engravings, and figures at present as No. 518 at the Universal Exposition in Paris. Madame Roederer, whose name is also known to consumers of champagne, has presented another work of Millet's, his reduction in pastel of "The Angelus," which is No. 436 at the Centennial Exposition, and which I venture to prefer to the painting. To me, Millet's technique in colored crayons is more agreeable than his work in oils. He understood the medium better and expressed himself better with it. The great screen covered with his pastels at the Paris Exposition must have been a revelation to those familiar only with his paintings, and I am not surprised to learn that this particular one of "The Angelus," for which he was paid 150 francs, is valued now at 100,000 frs.

AT the Herter Brothers' "opening" of jades and porcelains in October, there was displayed such an array of fine pieces of that rare, beautiful emerald jade known as "fetsui" as probably has not been seen in this country before. Among the porcelains an imposing piece was a blue-and-white vase twenty-eight inches high, with "tiger-lily" decoration. Another vase, a few inches shorter, much slimmer, of elongated pear shape, was a darker and less brilliant blue, but quite fine. There were several handsome vases of "sang-de-bœuf," but none that could rival the great pieces already in this country. A beautiful little "peach-blow" vase, six inches high, marked \$1200, was snapped up promptly by Mr. Brayton Ives, who happened to be just a foot or two ahead of the other buyers as the door opened on the stroke of 9 A. M. "I'll take that," he quietly remarked; "and that, and that," he added, until in a few minutes he had ranged in the corner where his purchases were deposited a number of charming little cabinet pieces of porcelains in single color, including a Yung-Ching bowl of the rare "café au lait," some choice pieces of soft paste and the pick of the "fetsui" jades. Messrs. Ames, Bishop, Garland, Havemeyer and George Vanderbilt were all absent. Mr. Thomas B. Clarke and some friends, who buy mostly on his judgment, were not far behind Mr. Ives, and Mrs. Anderson as usual enriched her cabinet by wise selections. Others present were Messrs. Oastler, Ellsworth and Laffan. The "peach-blow" is a delightful addition to Mr. Ives's collection of that family. It is lighter in color than his exquisite vase from the Salter's collection, which in turn has less of the deep, rich color than the "Morgan" piece.

STILL another "Rembrandt" is coming to this country—"The Man in Armor." It is from the Secrétan sale, where Boussod, Valadon & Co. bought it for \$4600. Mr. Montaignac, Mr. Sutton's Paris agent, I hear, has taken it off their hands.

MONTEZUMA.



## THE MOSES LAZARUS COLLECTION



OF MINIATURES AND ENAMELS,  
AT THE METROPOLITAN  
MUSEUM OF ART.

VERY nearly a hundred examples of the last and the beginning of the present centuries will be found in this interesting collection. The miniatures are in oils, in water-colors on ivory, in enamels and mounted in snuff-boxes, étuis, watches, lockets and rings. They include portraits, landscapes, ornaments, genre and allegorical pieces. Taken together with their mountings, they form an interesting little museum in themselves of various branches of the jeweller's art in the styles of the Old Régime and of the First Empire.

Taking them somewhat at hazard, let us first examine the boxes, and begin with a tortoise-shell one, mounted in gold (No. 57), bearing inserted in the lid a painting on ivory signed "Natoire, 1770." The subject is a sleeping Venus with cupids bearing garlands, and the style of the work is that usually associated with the term "miniature painting"—namely, a soft, stippled execution in bright colors, blue, pink and the white of the ivory predominating. The next (No. 40) is a gold box, shallow and circular in form, with a small painting on the lid. It is covered with translucent bronze green enamel—the secret of which is lost—and ornamented with enamel, pearls and with laurel or bay leaves in a darker green. The style of the work, its mechanical perfection, united with artistic feeling, leave little doubt that it is the work of some master of the time of Louis XVI. No. 36 is a beautiful circular tortoise-shell box mounted in gold, having on the lid a portrait by Dumont, presumed to be that of the Princesse de Ligne (Potocka), in a blue dress, low-cut bodice and fichu, a blue ribbon in the lightly powdered black hair, and on a gray background. An oblong, red enamelled snuff-box (No. 37) is remarkable for the brilliancy of the enamel and for the splendor of its ornamentation in rubies, emeralds and diamonds forming a branch on the cover. A massive Louis XV. gold snuff-box is characteristic of the period; the design wrought on it imitates a Chinese landscape with quaint bridges and pavilions, chiselled in the gold in high relief and thickly incrustated with diamonds (No. 26). It is signed "Garand, à Paris." A "verniss Martin" box (No. 58), from the Beckett-Denison sale, has on its lid a curious little genre painting in solid opaque colors of women and soldiers at table in a rude inn. The base of the oval side has paintings of draped colors. The little figures are very spirited and are quite in the style of Teniers. An eighteenth-century toilet scene, with cavaliers in lounging attitudes and a lady busy with powders and patches, painted with a light and brilliant touch befitting the subject, forms the lid of a little circular gold box decorated with raised cords in carved ivory. A quaint, moss-agate, gold-mounted box (No. 38) has two Roman cameo heads of men set in the lid, with, between them, a knot of rose diamonds and a green enamel ribbon bearing the word "Pax" in gold letters. The rim of the lid is set with rose diamonds. A circular snuff-box of "bleu de roi" enamel, mounted in gold, has on the lid a very curious little painting of the Empire or the Restoration, representing two young women in a park with bird cages, from which they are apparently setting free their inmates. The bottom has a flying cupid in blue, and on a blue band surrounding the box are birds flying. A circular gold box, very heavy and superbly chased, has, inside lid, a miniature, disclosed by pressing a spring, representing a lady holding up a garland of flowers. There is a blue enamel border, surrounded by brilliants, to the miniature. Quite notable are the small rock-crystal box, studded with diamonds and rubies; the ruby translucent enamelled box, with a portrait of a lady; an opaque agate box, incrustated in gold; and a gold snuff-box (by Neuber, of Dresden), covered with flat agate. There are also a "piqué" tortoise-shell and gold box, with an ivory miniature on the lid representing a shepherd and shepherdess near a statue of Cupid; a light green enamel box, with portrait of Louis XVI. in raised gold on white ground; a Vienna enamel box with miniatures of mythological subjects on

lid and sides, mounted in silver gilt, and two curious étuis, one with two oblong miniatures, full-length classical figures on each side, the other is covered with a delicate opalesque translucent enamel ornamented with fillets in green and white enamel and gold, exquisite in color and design. Let us pause here, before passing to the portrait pieces proper.

One of the most interesting of these, at least to Americans, is (No. 21) Malbone's portrait of Martha Washington Greene, daughter of the Revolutionary general. The lady has rather high cheek-bones, curling brown hair and wears a white square-cut dress. The painting is excellent, and such as to account for Malbone's fame as a miniaturist. This young lady's mother, Mrs. Nathaniel Greene, painted by Picot (signed and dated 1806), is shown (No. 45) in black and wearing a black cap. This portrait is set in gold as a brooch. A miniature in grisaille, in low relief, of Marie Antoinette and Louis XVI., with the Dauphin's head between them, is set in a black frame (No. 15). A miniature of a young woman with powdered curls, cap and fichu in an artistically chased silver frame of oak leaves and acorns (No. 52) is signed M. de R. Conyot, 1772. A portrait of Humphrey Howland, Esq. (No. 16), painted by the American, Rogers, in 1822, shows good work, but not equal to Malbone's. A circular miniature of the famous "Zelie" (mistress of the Comte d'Eu) shows a pretty though saucy face framed in by dark curls. She is writing at a small oval table in a very negligé attire, with a harp beside her. The picture is set in a frame of Rhine-stone brilliants and is signed Sené. This is No. 53. A portrait of Washington Allston, by Staigg (No. 39), shows the painter as an old man with long gray hair. It is in an oblong, rectangular frame. A portrait of Maurice de Nancy, by "the illustrious Hall" (Pierre Adolphe), is signed and dated 1772. It is numbered 2, and shows the subject in a brown coat, three-quarter length. It is very cleverly painted with a broad, free touch. An extremely delicate portrait by Cosway is No. 23, Lady Sophia Boyle, in blue dress on light blue ground and with very blue eyes. It is in a locket frame. Another Cosway, an unfinished head of a young girl (No. 19), shows that he began his work with a very careful drawing in very light washes, marking eyes, nostrils and mouth strongly from the first. Two portraits by Zincke, Richard Abel in blue coat and wig and Mrs. Vanderbilt in blue dress and very ugly, are good examples of this noted enamel painter.

John Palmer, of Hadlow Castle, with florid English complexion and flaxen hair, carefully brushed back and tied, is the subject of an exquisitely painted miniature, certainly one of the gems of the collection. Another is the charming portrait of Gilbert Stuart, by his pupil, Miss Goodridge, a picture of decided historical interest. In the same category must be mentioned the miniature of James Madison, signed by Louthembourg, and dated 1795 (with a lock of the President's hair at the back of the frame), although this portrait apparently was not painted from life, but after a well-known picture by Gilbert Stuart. A miniature of Louis XVI. and Marie Antoinette, in a double case, comes from the palace of the late King Ludwig, of Bavaria, and shows the unfortunate Louis in a violet velvet coat embroidered with velvet and his queen in fichu, knot and lace collar. By William Wood, R. A., there is a portrait of his sister, Mrs. Abingdon, in white, with a white turban on her brown hair and a coral necklace; and there is another of an English gentleman, a young man with powdered hair, black coat, white cravat and waistcoat. It is not easy to see from these examples, charming as they are,—or from the half-length profile figure of Miss Ray—why Wood's work should have ever been mistaken for Cosway's, as it has been.

A small locket set in a ring bears on the outside a miniature of Lady Harrington, with a portrait of her lord within. Another has a portrait of Martin Van Buren. There are enamels of J. D. Muirhead, of Breadis-holm, by Essex, and of Queen Anne, and of Daniel Webster, and there is an interesting drawing in pencil of Charles Kemble as a youth. Two gold and enamel watches and a gold watch and chatelaine covered with green enamel and studded with diamonds, of the time of Louis XV., are worthy of attention for the beauty of their workmanship. Finally—though many objects have been omitted in this slight review—the large enamel portrait by Henry Bone of Algernon Percy, after Vanduyck, from the collection of Lord Northwick, in many colored cavalier costume, with his hand on his sword-hilt, is the most important of the enamels.

## THE ART AMATEUR FOR 1890.

IN the limited space at our command this month, we cannot give quite as detailed an account as usual of the features of The Art Amateur for the coming year, although our arrangements are better than ever before for reaching our ideal of what the magazine should be.

We can confidently promise that the colored studies will be better than ever; there will also be more of them, and they will generally be larger than hitherto. One of the two plates to be given next month—a remarkably fine study of pears—will be 33x15 inches, the largest colored plate ever issued by any publication in this country. Other studies already in the hands of the lithographers are three decorative panels of birds and flowers, each 8x20 inches; two fascinating panels of kittens, climbing and descending, each 9½x33 inches, and an exquisite plate of white and crimson lilies in a vase, 12½x19½ inches. The colored designs so far secured are:

*Flowers:* Pansies, Daisies and Butterflies, Azaleas, Single Daffodils, Convolvuli, Easter Lilies, Arum and Crimson Lilies.

*Fruits:* Pears, Oranges.

*Birds:* Titmice, Bullfinches, Blackbirds, Swallows.

*Other Animals:* Kittens, Chickens, Puppies.

*Figures:* Baby (girl), Baby (boy).

*Landscapes:* Cottage and Garden, Early Spring (Crocuses), After-glow (Marine), Rainy Day (with Cattle), Winter.

*China Painting:* Orchid Plates, Cactus Plates, Royal Worcester Decoration, Doulton Decoration, Raised Gold and Jewelled Work, Various Borders.

It is not too late yet to modify the above list, substituting for some of the subjects named others which may be in greater demand by our readers. All requests to this effect should be received by the editor not later than January 1st, to insure consideration.

Prominent among the illustrated personal notices of American artists will be that of Mr. George Hitchcock, who has furnished for it several charming drawings, and an original landscape in water-colors, showing a bed of crocuses in Holland in early spring, which is much in the style of his "Tulip Culture," that made him famous in the Parisian art world.

Mr. Theodore Child will continue to represent The Art Amateur as Paris correspondent. In London we have secured the services of Mr. Frederick Wedmore, the able critic of The Academy and The Standard of that city. Boston art matters will be looked after as usual by the able "Greta;" we hope to hear often from Professor L. W. Miller, of Philadelphia; and art events in Chicago will receive full attention from Mrs. Monroe. We invite special correspondence from all parts of the world. Matter used will be paid for liberally.

The department of "The House" will receive extra attention. Among the articles arranged for is a valuable (illustrated) series by that accomplished English writer and art connoisseur, the Rev. W. J. Loftie, whose admirable volume in the "Art at Home" series perhaps had more influence than any other single publication in bringing about the improved taste in the homes of Great Britain, the effect of which extended to this country, and, we may add, made possible the success of such a magazine as The Art Amateur.

Other English literary contributors to the staff secured for the coming year are Mr. Haité, an accomplished decorative artist, whose figure designs will be a valuable feature in our Supplement sheets. He has also in preparation for us a series of designs for a Sea-side House. Mr. Gleeson-White, Miss L. Higgin (late principal of the Royal School of Art Needlework), and Mrs. Sarah Wynfield Rhodes, will continue as contributors.

Others who will furnish designs or practical articles are: Ernest Knauff, L. W. Miller, Roger Riordan, Benn Pitman, W. P. Burbank, Victor Dangon, Emma Haywood, Maude Haywood, L. S. Kellogg, M. B. Alling, A. B. Bogart, Edith Scannell, Ellen Welby, Marion Reid, Mrs. George W. Crosby, and F. E. Hall. Mr. Gawthorp, perhaps the most artistic worker in brass in England, will contribute a series of practical articles on industrial art, with particular reference to brass hammering, for which he will furnish numerous designs.

With such a list of contributors as we have named, and such artists to furnish the originals for our colored plates as George Hitchcock, Horatio Walker, Edward Moran, Bertha Maguire, Helena Maguire and Ellen Welby, the readers of The Art Amateur, we venture to think, may look forward to the next year of the magazine with confidence that it will maintain its position among the leading periodicals of the country.



# THE ATELIER

PEN-DRAWING FOR PHOTO-ENGRAVING.

VII.



ACCOMPANYING my second paper on this subject were several fine heads by Liphart. I spoke of them as clever sketches, but did not regard them particularly as portraits. We will consider the illustrations given with the present paper, however, as portraits. There is as large a demand for good work of this sort from newspapers and weeklies as for any other kinds of drawings. The chief monthly magazines were slow at first to use pen work, and clung to wood-engraving for a long time, especially in portraiture. Now, pen portraits are freely used by them all. It is to be noticed, however, that the subjects almost invariably are men. The face of a woman is rarely reproduced successfully by any other medium than that of wood-engraving, which gives far softer results than photo-engraving from pen lines, and it is more easy to graduate the tints from a photograph by white cross-hatching with the graver than black cross-hatching with the pen. Then, too, the features and lines in a woman's face are less marked than in a man's, and, naturally, it is more difficult to reproduce them by mere pen work.

It is the ability to combine strength with delicacy of touch that is most needed by the pen-portrait artist. In a man's face the darker shadows about the heavier features are naturally easier to represent than those of a woman's face; but it is necessary, on the other hand, to make the face appear delicate, at least in color if not in form, in contrast to the drapery, background and hair. This is not difficult; for a few dashes of solid black on a coat or cravat, some rather heavy zigzag lines in the background, and some well-marked shadows under the mustache and in the beard and hair will effect a wonderful result in making very close cross-hatching on the flesh appear quite gray. The treatment of the black on the coat and hair in the portrait of Rosa Bonheur will illustrate the contrast that I mean. The putting in of these touches, as the putting in of the background, should always be the last thing done, and the delicacy or intensity of them should depend upon the necessities of the case. We should ask ourselves, what contrast does the face require in order to bring out the effect of delicacy or color? Some of the best pen artists do not use backgrounds to any great extent, but it is because of their ability that they can do without them. As a general thing, it is advisable to use a background. It certainly makes a picture look more complete. The disadvantage of it is that it demands more work on the face and figure. This is well worth noting. For example, you sketch on a piece of paper a fairly good outline of a face—that is, so far as it goes, suggestive and complete in itself. But put behind it a carefully finished background, and you will see that the sketch loses its suggestiveness and immediately appears incomplete and unfinished. It is only by the exercise of great subtlety and rare judgment that Du Maurier is able to represent completeness by the simple, effective outlines of faces in the way noticed in my previous paper.

In portrait work the artist must continually look out—"watch out" I might say for my Western readers—and keep in mind that the first few lines made on the paper will not tell when there are a hundred and fifty similar lines on the paper, as they do at first when there are only a few. You must continually look ahead and think of the finished drawing. Thus, for example, it is a more difficult task to draw a head without outlines, if there are to be necessarily many details in the drapery which need must be outlined, than it would be to draw that face in connection with drapery that was merely to be suggested by strong light and shadow. A head can be carefully drawn with the greatest detail and the drapery sketched in, but you cannot sketch the head and finish the drapery without discord.

No amount of pen practice, no mastering of the methods of handling, can ever make a draughtsman a

cross-hatching in some studies, while that of the absence of outline and the more free, irregular cross-hatching in others.

The portrait of Rosa Bonheur, reproduced herewith, while not artistically very attractive, has a few attributes of intelligent workmanship. It is to be studied, however, more for the sake of some of the methods employed in it, which are fundamentally good, than for the final result obtained. It is stiff and mechanical, and seems labored and cut out when contrasted, for example, with Liphart's "Portrait of a Lady Sewing" (an illustration to my second paper of this series), which, though only a hurried sketch from life, carries with it the conviction that it must be a genuine portrait. But the shading on the right-hand (our left) side of the face is rational and effective. It is carefully graduated with well-placed lines, from the gray near the cheek-bone to

the dark at the jaw and chin. The solid blacks have been used on the hair and in the jacket with too much freedom, and the grays do not graduate up to them sufficiently; consequently they look disagreeably cut out. It might be mentioned that the lights on the hair, with the exception of those on the top of the head, are put on with strokes of Chinese white. The eyes are hard in outline and are starey; the head is not well rounded, and we do not feel positive that there is a back to it. There is no atmosphere around it. Compare the right side of the head with that of the "Bradlaugh" portrait and see how much more evident it is that there is another side to the latter. The flesh, too, resembles porcelain, while in the "Bradlaugh" portrait there is more suggestion of real flesh. Yet the graduation from light to dark is very apparent.

By the way, one of the best objects to draw from in pen-and-ink, by way of practice, so as to be able to graduate light and shade in a delicately rounded head, is an egg. It is well to draw it in relation to a background in order to study values.

A much more artistic specimen of pen work is the drawing by Desmoulin of the "Princess Ghika." There is nothing hard or cut out in this drawing, and the graduations of the tints throughout the picture are excellent. This graduation may be expressed thus: Let the darkest dark of an object be expressed by solid black, and let the lightest light be represented by white paper; join the two by beginning from the dark to light by a series of cross-hatchings which shall lose a few lines step by

step as it approaches the light. In other words, never have a sudden transition from dark to light.

The work on the hands is particularly fine, and may be carefully studied. It is to be noticed that the parasol stick, while dark underneath the parasol, the lining of which is gray, becomes light in the hands, the shadows in which are dark. There is thus an admirable effect of relief given. The end of the bonnet string also is turned up, showing a streak of white against the basque, which is dark. None of these contrasts come by chance.

The drawing of the "Baroness de Vaux," by the same author, is hardly as pleasing, but it is not without value as an example of the blending together of a great many lines. The work on the hair, considered by itself, is excellent; the hair in relation to the face, however, has somewhat the appearance of a wig.

In learning to draw portraits, too much stress cannot be laid upon the desirableness of getting a likeness by



PEN DRAWING BY WATTEAU.

perfect portrait artist. It is one thing to study the art of pen-drawing and another to study that of likeness-making. The ability to get the expression of the human face, to depict by a few lines the unmistakable likeness, the positive characteristics of a man or woman, is a special gift, and I am sorry to say few draughtsmen are endowed with it. And I must here disclaim any intention of giving instruction in portrait-drawing per se. Unless the student has the gift of "catching a likeness," he may study the philosophy of mere line-making till doomsday, and his work will be apt to be mechanical, stiff and lifeless. He will use a hundred hard, though correctly laid lines to imitate a feature or expression, while an artist with the true feeling for likeness-getting will, with a few bold strokes, give a vivid suggestion of a face.

In the illustrations given in this paper may be found many methods of interpretation. We can see the effectiveness of the clear-cut outline and the regular

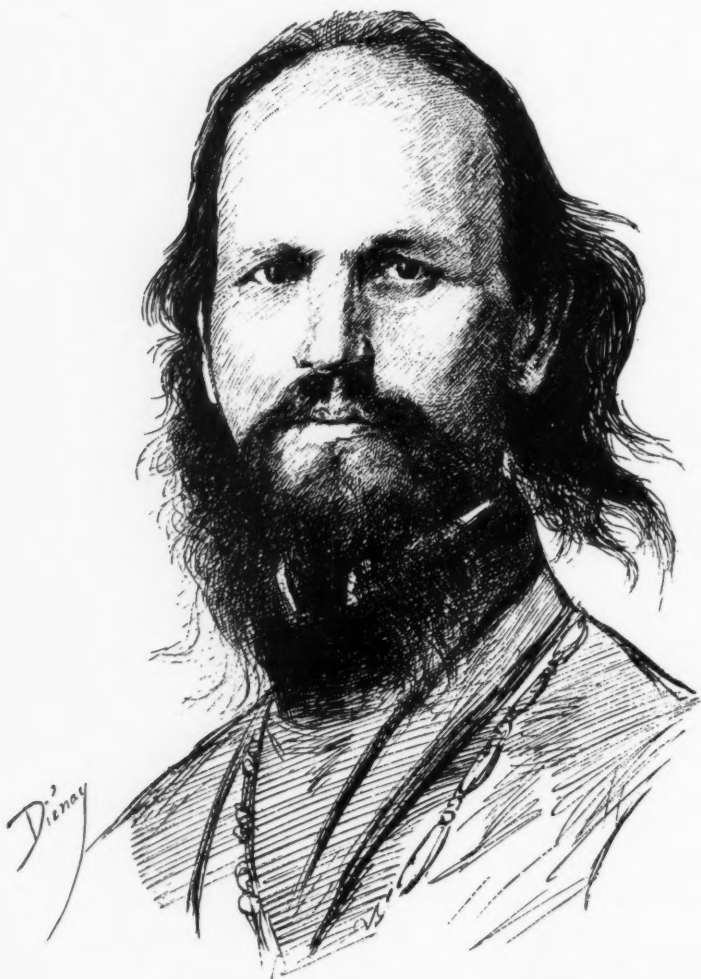


## V.

A PRINCIPAL source of brilliant effect is the contrast of softly shaded and gradated color on the ornaments, with flat or regularly varied grounds. To exemplify, let us take a supposititious corner of a page with an initial. In this case we will suppose a light and cheerful effect to be desired. Take the initial T, given in my last chapter. We wish the letter to be bright and clear, with plenty of strength to lead the text, but with no heaviness. We will make blue the prominent color. Having the outlines drawn and the color decided on, the background must be arranged to throw it up and make it effective. For the ground of the square diaper mix orange vermillion and Indian red; lay it on flatly, and when it is dry rule the heavy square lining across it with crimson lake, made deep and glossy with gum water; then put the four dots in each square with orange vermillion. Paint the flat ground inside the letter with a warm purple made of crimson lake and a little French blue with white; put in the groups of dots with orange vermillion. If in dotting, the color does not come out brightly, add a very little white to give it body. Now put the gold on the square borders, and on the outside, holly-leaf-like edgings. Leave the narrow space between the background of the initial and its bordering of gold untouched—white paper. Paint the parts marked red with vermillion and orange vermillion mixed, and put on the ornaments in white.

Now we come to the letter itself. Preserve an outline on tracing paper of the letter, with the ornament on its face. Mix with care a tint of cobalt and white to what you think a proper depth of color, bearing in mind the modification it will receive from the darker color and the white ornament on its surface. When you think it is right, paint with it the whole surface of the letter, carefully, solidly and evenly, following it round until it turns into a stem and runs behind the central leaves. Keep the same color on the main stem and all its branches up to the leaves and buds; paint them with orange vermillion mixed with white, about half and half. Make all the edges of the color sharp and clean, as if it were inlaid. When it is perfectly dry, trace on it the outlines of the folded-over, scallop-edged leaves; with a little pure cobalt made into a wash outline them, and with the same delicately shade by washing the parts indicated by the light hatching. Wash the color on rapidly and lightly, so as not to disturb the under color; make the color quite deep in the recesses, as indicated, and let it die away imperceptibly at the edges. You will observe how the shading also runs around part of the edge of the letter.

When this is neatly finished, take your fine white brush and make the lines which follow round within the edges of the letter and its scallops, and also the little rings, in sharp, clear white, working it as you were instructed when copying. Carry the line firmly around the stems, and ornament the scarlet leaves with lines



A RUSSIAN. PEN DRAWING BY DIENAY.

the forms of the shadows on the face rather than by the outlines of the features. It is good practice to sketch from a photograph, putting it about five feet from you and sketching freely, with strong parallel lines, the shadows, and nothing but the shadows of the face, making no outlines whatever. The faces of celebrated men can also be studied in this way. One should be able to draw from memory, without outlines, characteristic likenesses such as of Washington, Lincoln and Grant. For art students who have drawn much from casts it is also well to draw from memory the shadows of young Augustus, Venus of Milo, Michael Angelo's "Moses and the Captives," Donatello's "Saint Cecilia," or "St. George."

The great thing is not to rely upon the outlines of the nose or the markings of the eyebrows or the iris of the eye. Notice the almost total absence of eyebrow above the right eye of the "Russian," and the absence of any particular form to the iris of the eyes in the "Baroness de Vaux."

ERNEST KNAUFFT.

Of the fantastic frames which have become the mode during the last few years, it may be admitted that some have been successful when chosen to suit particular pictures. But, as a general rule, the gold frame holds its own, principally because its tone, besides being a beautiful one, is so far out of the scale of colors used in painting that it isolates the picture as nothing else will. A black frame, with a narrow gold moulding next the painting, may do well with a picture painted in some strong and high key, as, for instance, in tones of bright yellow. Snow effects it deprives of all delicacy. Dark-toned pictures it renders funereal.

THE picture should be finished in the frame. It often saves work which might otherwise be thrown away, for one instinctively feels the need of a frame, and in finishing a picture one tends to paint the edges more carefully than even the centre, so as to isolate the picture from surrounding objects, which is just what the frame is for. One should keep on hand in his studio frames of all the dimensions that he is accustomed to paint pictures or even important studies, so as to be able to judge of the effect at any moment.

IN tracing on glass an object seen through it or reflected, the great trouble is to maintain the one point of view. A small piece of pasteboard, with a hole in it to look through, fixed at any convenient height to a stick which can be stuck firmly into the ground, will serve the purpose admirably. Great artists like Rousseau, Lionardo da Vinci and Albrecht Dürer have not been ashamed to use similar means. In the studio, an upright of soft wood, well supported, into which a pin stuck through the pasteboard can be fastened, will answer the same purpose. The glass must, of course, be firmly supported also.



ROSA BONHEUR AT FORTY YEARS OF AGE. PEN DRAWING.



and rings as suggested. Put a little carmine in the central portions of the leaves and a little touch on each bud. Those parts of the design which have not been mentioned you may now paint in such colors as you think best fitted for the purpose; some portions, however, should be blue, to keep the letter from being isolated in color—to help support it.

Whether or not you finish the whole with black outlines, you will find it well to rule all the straight lines which edge and divide the colors with a firm black line. This will give sharpness and clearness to the whole.

your choice what the effect on the whole design will be. Remember also that a number of isolated beauties will destroy the worth of each other. Decide on some one part which shall dominate the rest; keep it predominant, and if too many ideas occur to you, save some of them for the next piece of work.

Form in design is much less a matter of natural taste than is color; it can more easily be taught, and nature will teach you much if you observe closely, with due respect for what others have observed. Those long sweeping curves, almost straight when they start, gradu-

or your design will be poor and starved in appearance.

A certain geometrical basis is necessary to all ornamental design, and the page of text happily furnishes this in illumination. Taking this as a starting point, keep the ornamental forms in such relation to it that no matter how freely they may branch out and spread about the page, it shall still serve as a fixed basis—a sort of centre of gravity to keep the whole firm and steady. So when you come to the details, remember that curves have a beauty added to them by being opposed to right



BRADLAUGH, THE ENGLISH RADICAL. PEN DRAWING BY E. DE LIPHART.

(SEE "PEN DRAWING FOR PHOTO-ENGRAVING.")

The gold surface you may leave plain or ornament with burnished lines, dots or filigree work of any kind. If you enrich the straight borders, keep a certain regularity in the figure. A zigzag line like that on the red border, with a circle or three dots in each angle, makes a very good enrichment.

Understand that all this is but a suggestion for the colors. It may be modified endlessly, and when you really get to work you will find a great difficulty in choosing among the multitude of beauties which will offer themselves to you; but consider always in making

ally bending as they go on until they end with a whirl, which occur so frequently in that best period of illumination, when beauty of form was studied rather than the actual copying of nature, are suggested by some flower stems, the central ribs of many leaves, grasses and the like. You will find beautiful and useful forms everywhere, if you understand how to subordinate them to your purpose. A design must not be all curves, no matter how beautiful they may be, or it will be weak and unsteady; neither should you multiply angular forms because they happen to be the prevailing style,

lines and angles, and when you enrich a background, consider whether a geometrical or a filigree diaper will best suit the position.

(To be concluded.)

SUCCESS in painting shadows is not to be attained by simply painting them thinly or in transparent colors. Nevertheless, it is well, when preparing a canvas for a study of light and shade, to make the first painting in a warm transparent tone of red ochre and burnt Sienna mixed with a very little silver white. This should be



THE PRINCESS GHIKA. PEN DRAWING (ROULETTED) BY F. DESMOULINS.

(SEE "PEN DRAWING FOR PHOTO-ENGRAVING," PAGE 117.)

given three or four days in which to dry. In the second painting the greatest care should be given to reproduce exactly, tone for tone, the color of the shadows as they are. The warm undertone showing through here and there will then have a very happy effect, and will aid greatly in bringing them into keeping with the lights. Still one may do the first painting in impasto, relying on the correctness and finesse of his tones for transparency in the shadows. In that case, a warm gray composed of ivory black, red ochre and silver white will be found suitable. It will naturally be more opaque in the lights than in the shadows, containing more white, which is the most opaque of the three pigments; but the shadows should also be more lightly covered and the lights be painted more heavily.

A THIRD manner is to sketch the subject in charcoal on the canvas, fix it, and proceed to cover the canvas rapidly with the local tones, avoiding all blending and all intermediate tints.

IN whatever manner the first painting of a picture is to be done, there should be on the canvas, to begin with, a correct drawing in outline of the subject. This may be done with a fine sable brush and vermilion or burnt Sienna very liquid, or with a pen and india ink. As some of the form is certain to be lost in the first painting, it is best to trace this drawing and keep the tracing by one, so as to be able to recover without trouble any form that may be covered up by opaque color.

THE "sinking in" or "drying in" of the colors is one of the greatest annoyances to painters, who are often obliged to finish their work in a given time. The amateur, who has his time absolutely at his own disposal, can always avoid it. Given a canvas properly prepared at least six months in advance of using, when the first painting is done it should be turned to the wall and be allowed to get perfectly dry. In summer a good baking in the sun will help it along. The painting done over this thoroughly dried preparation will never sink in, become dead and colorless in spots, and need to be varnished. But there are few even of those who can do so who care to wait so long as may be necessary. The parts which have "sunk in" may be brought out with a slight rub of linseed-oil; but as the oil oxidizes, it often makes the parts so treated perceptibly tinged with yellow. A special "retouching varnish," sometimes called "Dammar varnish," which is kept by most color dealers, is far preferable. It should be applied in very small quantity with a perfectly clean brush, and not until the painting feels firm and hard to the finger.

IF too much oil has been used in painting, the picture may become greasy and refuse to take a retouch. This greasiness can be got rid of by rubbing the picture carefully with sliced raw potato, and then washing off the potato juice with a sponge. If the water is repelled from any part, a new application of potato is necessary. The potato must, of course, be fresh cut, and the picture dry enough to stand rubbing.

NEVER apply varnish thickly or in great quantity to a picture. Only that quantity necessary for the immediate effect of bringing out the colors should be used. When, after a while, it sinks in again, apply another slight coating, always taking care to have picture, varnish brush and saucer or other recipient very clean. In that way you will avoid much trouble from cracks and running of the varnish.

WHEN varnish has been applied too soon or too thickly, it often forms a bluish mist or bloom, which destroys the effect of the picture. If the trouble is but slight, a good rubbing with a silk handkerchief will cure it. If not, the picture must be rubbed all over with linseed-oil, till the bloom disappears. As little oil as possible should be used. It may take several days to dry again, but the good effect will be permanent.

SHOULD it become necessary to take off the varnish from a picture, say to repaint part of it, the process requires but a little patience and care. Choose some portion of the picture that is painted solidly, and rub there steadily with the thumb until the varnish first wrinkles and then comes away in a fine dust. The rest can then be stripped off in shreds. It is best to avoid the parts that are glazed at first, for fear of taking some of the paint off along with the varnish.

A PLEASANT and useful exercise in ornamental composition is to take dried and pressed flowers and group them according to a design previously sketched out on a background of paper of a given tone. No other plan will so quickly teach one in what points nature may be closely followed, where it is necessary to conventionalize and what are the characteristic parts of each plant. It will soon be found possible to give a good decorative representation of a plant with only the petals and the leaves. The points of branching and the direction of the branches where they leave the main stem being noted, all stalks may be cut away and be replaced by lines curved at will (provided, of course, that the habit of the plant is not rigid), and the petals may be grouped to simulate the silhouette of the growing flower. If this is to be seen in profile, only half the petals will be used; if in full face, all of them. The natural disposition of the leaves on the stem must also be noted, and must be copied as well as possible in gumming them on the paper. Most of the beautiful Persian flower patterns were originated in this way, and such mosaics of flowers may be rendered almost line for line and color for color in many sorts of permanent decorative work.



THE BARONESS DE VAUX. PEN DRAWING (ROULETTED) BY F. DESMOULINS.

(SEE "PEN DRAWING FOR PHOTO-ENGRAVING," PAGE 117.)



## HINTS ON PORTRAIT PAINTING.

THE great difficulty with which portrait painters have to contend is that of combining a painter-like execution with a satisfactory likeness. A clever painter will find it easy enough to make an agreeable picture, one which will please all but the friends and intimates of the original; but it is to their judgment, after all, that the picture must be submitted. To secure an exact likeness, however, many retouches are commonly necessary, and the work becomes labored, weak-looking and colorless the more it nears the condition required by the sitter and his friends. This is sufficient to show that no one should expect to succeed in portrait painting without much practice, and that it requires, even, a special natural gift. Whenever the choice is open to one, he should prefer to paint the entire figure, because a person who paints heads only easily comes to disregard the pose of the head on the shoulders and the general action of the body, which should always be indicated in the attitude of the head. A rough sketch for pose and arrangement of accessories will be the first thing needful.

If the pose is a sitting one, it is best to avoid the full-face view; any other position will give at once the triangular arrangement of lines, which is especially desirable to give a sufficient appearance of stability. If the pose is standing, the accessories, of drapery or furniture, or whatever else, should be composed so as to form, with the figure, a triangular mass, with a sufficiently broad base, say of a width equal to half the height of the figure. The effect of light is almost as important.

When the pose will permit, it is very desirable that the hands should be kept near the face, to avoid the presence in the picture of two spots of nearly equal interest at a considerable distance apart. Hence the old masters were fond of painting halberdiers resting on their weapons, girls carrying, on a level with their heads, vases or baskets of fruit or flowers, and similar subjects, which brought face and hands close together. Hence, also, when this was not possible, they usually elaborated the costume and rather slighted the hands. Rembrandt, especially, was fond of throwing the hands of his portraits into shadow, or representing his sitter as wearing heavy gloves, while he made as much as possible of ruffles, furs and embroideries, particularly about the neck and bust.

The background is very difficult to manage in a portrait. It may be said that, in general, it should harmonize with the flesh tones and contrast with those of the costume. As for its value, it should never be darker than the principal darks, never at all as light as the principal lights of the figure. The effect of light can generally be arranged so that the light will fall upon that part of the background which is opposed to the shadow part of the figure, and vice versa. For this it is necessary only that the light should come from one side, and that the figure should be at some little distance from the background, so that its own cast shadow shall not be close to it. If drapery is used for a background, a strong fold can be made on the side toward the light, so as to bring a vigorous dark against the lighted part of the figure. If drapery is not used, the side-wall of the room or the side of a screen in shade will do; but it will commonly be necessary to interpose some object to break the right line of the junction of the two walls, or the two sides of the screen. As regards the body of the subject, this contrast with the background may be done away with, but, however subdued it may be, it is almost indispensable for the head. It is quite possible to paint a portrait against a strong uniform light or

dark, but to do so is to throw away valuable means, and the result, however good in a decorative sense, is never quite satisfactory as a portrait. So, as regards color, the decorative effect of a blue dress against a blue background may be very pleasing, but if the expression of the pose has the importance that it should have, it is better to bring it out by a definite contrast between costume and background.

MR. EMILE CARDON, in *The Moniteur des Arts* of a



DECORATIVE BUTTERFLIES.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 125.)

recent date, devotes four columns to the American artists at the Paris exhibition, and is, on the whole, no less eulogistic than Mr. Theodore Child, in *Harper's Magazine*. He says the progress made in the last thirty years is prodigious, and declares that at the rate at which we are going the time cannot be distant when Europeans interested in the fine arts will have to take the Americans into their calculations. At the universal exposition of 1855 we had about a dozen painters; at that of 1867, about 40; in 1878 there were 87, with 127 pictures; and this present year, 190, who exhibit (drawings included) 469 works, four times as many as twelve years ago. This is not all. We have progressed as well in quality as in quantity; and if we have not, as yet, developed a national school, we can show a great number of meritorious artists, among whom are some possessed of marked characteristics. A national school, he is good enough to say, cannot be expected of us, who are hardly a nationality, merely a conglomeration of people having only material interests in common. First on his list Mr. Cardon naturally puts Mr. John Sargent and Mr. J. Gari Melchers, the two who gained medals of honor. He remarks that while they have learned from Boulanger,

Lefebvre and Carolus-Duran the orthography and grammar of art, they have known, like many of their compatriots, how to release themselves from the formulas of the school and to preserve their independence and their particular way of looking at things. Mr. Henry Bisbing is noted as an animal painter of robust talent. Mr. William T. Dannat and Mr. Charles Sprague Pearce are grouped together as reproducing not what they have learned in the schools, but things actually seen and felt by them. Mr. Jules Stewart's scenes of fashionable life

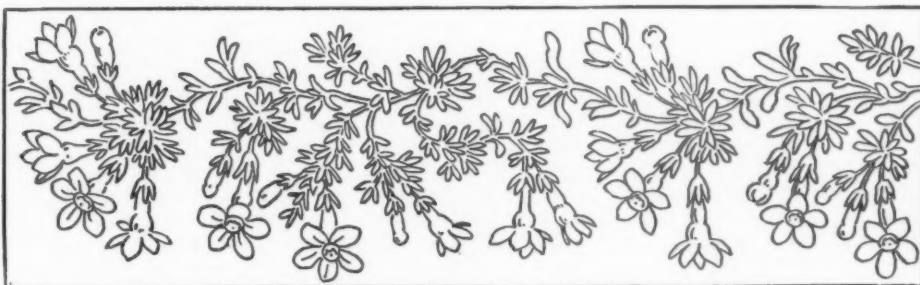
have obtained, he says, a real success. He notes that historical, mythological, religious painting do not tempt the Americans; "they paint what interests them—the things of to-day, scenes of modern life and manners, observations of character and passion as shown in gesture and physiognomy; they excel in genre, portraiture and landscape. They cultivate variety, painting now a Brittany coast scene, and again something Venetian. They go from London to Cairo, from Seville to Amsterdam. Mr. Alexander Harrison shows this knock-around tendency in his 'Castles in Spain'; Mr. Hitchcock in his 'Tulip Culture'; Mr. Edwin Lord Weeks—who Mr. Cardon raises to the peerage by transposing his first two names—in his 'Souvenir of the Ganges' and 'Rajah of Jodpore.'" In the class of designs and miscellaneous pictures, including drawings for illustration, Mr. Edwin A. Abbey and Mr. Charles S. Reinhart, Mr. Frederick Arthur Bridgman and Mr. William M. Chase are mentioned, the latter as a portraitist of fine and sure talent. Mr. Walter Gay's "La Benedicite" is said to charm by the finesse of its coloration and by its exquisite sentiment. Mr. Ridgway Knight's "Appel au Passeur" and Mr. Walter MacEwen's "Ghost Story" are mentioned with approval. Mr. Henry Mosler's paintings, "The Last Sacraments," "The Haymaking Fête," "The Last Moments," are said to be highly appreciated by amateurs, as are Mr. Frank Boggs's Paris street scenes. Mr. Leon Delachaux's "How they Hired Servants in Times of Old" is praised for its pretty scheme of color; Miss Elizabeth Jane Gardner's "Farmer's Daughter" is "an excellent

canvas;" Madame Elizabeth Greateorex's "Tea Roses" are "pretty;" Mr. Carl Guthertz's "Lux Incarnations," a "composition boldly handled and harmoniously colored." Mr. Peter Alfred Gross, who shows some views at Liverdun (France), is singled out as a landscapist of talent. Miss Anna E. Klumpke, who shows a remarkable portrait, highly appreciated by the critics, has "a very personal and original talent." Mr. Vincent Renouf, queerly enough, is reckoned among Americans, and this Parisian critic, who seems never to have heard of him before, finds his portraits "very natural, sincere and true."

To preserve ox-gall, which is very useful to add to inks and water-colors to make them flow smoothly, put it in a closed vessel with a pinch of salt and a little vinegar, and stir it up from time to time.

A FRENCH landscape painter, to do away with the fatigue and trouble of carrying a sketching umbrella, has hit upon the plan of taking with him the ribs only, which he sticks through his old straw hat and covers with a bandanna or two while at work. For light sketching, he dispenses also with an easel, having attached to his large sketching block a ribbon which passes around his neck and another with a ring to catch on a button of his waistcoat. The block is thus supported and does not tire his hand and arm.

EUGENE LAVIELLE is one of the best of Corot's pupils. He has developed a style of his own, and is one of the most serious of French landscape painters.

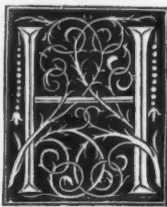


## China Painting.

LETTERS TO A YOUNG LADY

WHO ASKS IF SHE CAN LEARN CHINA PAINTING.

XI.



AD you written to me immediately about the difficulties you encountered in laying on the grounding in Royal Worcester colors and the disastrous firing, I might have explained the *modus operandi* more carefully, and you would have gained at least encouragement to proceed. You tried the vellum, or ivory ground, you tell me, and though the color dabbed evenly, it was so full of specks of dust and, after a long time, dried so rough, that it was not fit to paint a design upon. And besides, with all the grinding with the knife, which you deemed necessary, the paint looked and felt gritty on the brush.

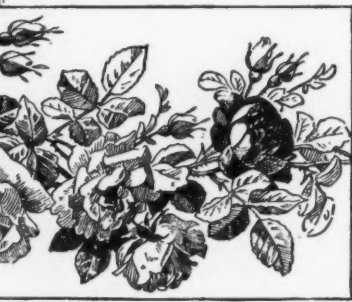
As for the latter difficulty, you will understand that your grinding was insufficient. Is your steel knife of good size and weight? If slender and thin, the strain upon your wrist is much greater than with a heavy knife, and perhaps you would like better a glass muller, which can be bought for twenty-five cents. Many persons use it in preference to the knife. You can obviate much of this labor by buying powders ground extra fine. Examine the advertisements in *The Art Amateur*, and send for some one color from each art store. After experimenting with each sample you will be able to determine where to buy your outfit of colors.

By this time I am sure you are quite convinced that the dust settled on your undried ground because there was too much oil in it. Of course, that was the only reason. If I should say to you, Take four parts of powder, three parts of tinting oil (or two of fat oil), and two parts of turpentine, would you understand just the right proportions? That is the rule given by some teachers, but it is a difficult one to put into practice without a *personal* supervision. Liquid and powder never looks the same in quantity.

Actual experiment with the powder, oil and turpentine is the only sure and safe course. You will know at once if the color is too thin with turpentine, for it will not cover the china, and if with too much oil, it will be too sticky, will draw the dust, and will take an endless time to dry. Do not use artificial heat to dry the grounding if you can avoid it. Allow it rather to stand over night, and if in the morning it is not perfectly dry, you may be quite sure you have used too much oil. Rub the whole off clean, and repeat the operation.

You may think this is rather peremptory, after all your painstaking, but it is with china painting as with other things, there is a right way to do it, and if you conform strictly to that way, your success is assured. It is my earnest wish that you should learn that right way and

no other. I have heard some amateurs say: "No matter, I know I haven't done it *quite* right, but I'll let it go this time; it won't matter;" but it *does* matter. If the work was in oil, or even in water-colors, mistakes or inaccuracies



might be covered and remain unnoticed. Not so in china painting, which is subjected to the severest test known—that of fire. And this brings me to the other point in which you failed. You put on a background, and in one case, after firing, the color rubbed entirely off; and in the other, the surface was as smooth as if painted with Lacroix colors. I must assure you that the latter defect was no fault of yours. It was due to over-firing. With a proper firing (i. e., with just the same heat that is used for carmine), the grounding tint would doubtless have been all right.



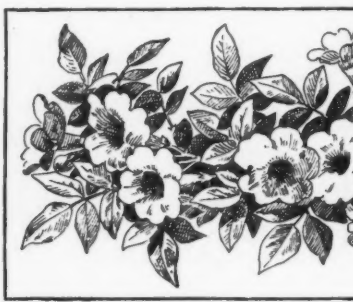
But when the color rubbed off, it might have been that it was painted on too thin, although more likely it was not a proper grounding color. Have you found out that while all the Lacroix colors *can* be used for grounding, there are a few described as grounding colors that work better when used in that way?

It is just the same with these powders; a few are absolutely sure for grounding, while some of the others *might* do. I would advise you, in ordering colors, to request your dealer to specify those colors proper for grounding.

I notice some dealers, to avoid confusion, call those used for painting, matt colors, and those for grounding, matt bronzes. The latter can be used for painting if desired.

I am surprised that you so soon have realized the need of appropriate designs for using with these paints. You tell me that with the Lacroix colors you have painted almost entirely with Prang's cards, but that there is too much detail in these studies to be carried out in the Royal Worcester colors. I agree with you in thinking that the studies in water-color of flowers, by your friend, are far better as copies. While designs in black and white are often good in composition, yet, being devoid of color, they are extremely difficult for the amateur to comprehend. Madame Vouga put out a few plate designs last year for Lacroix's colors, but they

could not be used for these powders, because they were too complicated. The Osgood Art School has lately brought out some that are effective and simple, and Prang, I hear, will pub-



lish a set of Orchid plates next season; but as these are all more or less expensive, you will be glad to learn that it is the intention of the publisher of *The Art Amateur* to make colored studies for china painting a special feature of the magazine during the coming year, and I can tell you that those already selected include several charming ones designed especially for Royal Worcester work.

If you are at a loss at times for harmonies, which are indispensable in this decorative work, you can find many suggestions of real value in the expensive cretonnes. Buy a sixteenth of a yard of some which please you, and paint your ware in the same tints; you need not copy the design. There are some lovely hints also in printed velveteens and in the more expensive china silks used for sash curtains.

And now let me, in closing, repeat that I cannot believe you will have any more difficulty in painting your design if you use a large brush, and so make but one stroke on a leaf or petal. If you outline the design in gold, outline it in color for the first firing. Be sure that this is delicate as well as distinct.

But if you wish to imitate the Doulton ware, and make a raised outline, see to it that the grounding is perfectly dry, else the paste will chip off. If you wish a very high outline, the paste can be applied a second or third time, provided each layer is thoroughly dry.

Then when both background, design and paste line are fired, the gold can be applied. The hard gold (or gold without flux) to be laid on over color, as the flux in the color is sufficient for both, and matt or burnish gold on the plain surface of the ware, and on the line of relief paste.

Of the various ways of decorating with gold and the best methods, I will write in my next letter. In the meanwhile, you will find a very practical article on this subject in *The Art Amateur* for November, 1888.

L. STEELE KELLOGG.

### HOW TO USE HYDROFLUORIC ACID.

HYDROFLUORIC acid can be obtained at the druggist's. It comes in bottles of gutta-percha—about the only material that it cannot penetrate. It should not be allowed to stand in the room or near any china that is to be decorated. Even though tightly corked, it will affect the china on the same shelf with it, so that when it comes to be fired the glaze will be gone and the painting dull and unresponsive. It is a good plan to put the acid in a small stone jar, keep it tightly secured with a glass stopper where it cannot be meddled with. It should be used with the greatest care, and near an open window if possible, so that the fumes may escape. Avoid inhaling them, for they affect the throat, nose and eyes. If the slightest drop of the liquid touches the flesh, it will burn till its strength is exhausted. It is only after it has eaten into the flesh a little that you perceive the danger. The hand should be plunged immediately into water. Rubber gloves should always be worn to avoid danger. I have said enough no doubt to terrify the timid; but with proper care hydrofluoric acid can be used with safety.

Take an old cup and fill it with water. Have a stick twice as long as the bottle—the handle of an old oil paint brush will do. Wet the end of the stick



in water, wind a thin piece of cotton batting (surgeon's cotton is better) around the end, wetting it as you roll, so that it will cling to the stick and at the same time be hard and compact. Cover the stick to the height of an inch and a half, and have it small enough to go in and out of the bottle easily. Then put on your rubber gloves. Have the bottle standing in a stone jar, or so that it cannot tip over; take out the cork, run the stick into the bottle far enough down to saturate the cotton; plunge it into the cup of water; replace the cork immediately, for a thick white vapor will rush out which should not be inhaled. Move the stick gently against the side of the cup as you would a paint brush in the turpentine; then apply it to the stain. Rub on the spot until it disappears. Do not let the acid remain too long, or the glaze will be injured. Then wash the plate thoroughly. If the water containing the acid is allowed to dry on, it will destroy the decoration. Only a slight stain can be removed in this way. Much paint or gold will require a stronger bath of acid. When a thick body of paint has chipped off, or it is necessary to remove a portion of a design, a protection must be used. Take some asphaltum on a palette and use it as you would paint, wetting it with turpentine as it grows thick. Lay on a heavy coat; go over it twice, if necessary, leaving the imperfect part

a day before the using. The wax can be removed by standing the article in a warm place. It will melt in a short time and can be poured off into a dish. It will become hard, and can be used over and over again. Be sure and wipe the china perfectly clean in case it is to be fired. The least particle of wax will spoil the decoration.

M. B. ALLING.

#### CHINA PAINTING IN BOUCHER STYLE.

(CONCLUDED.)

LAST month all necessary instructions were given for laying in the flesh tones in the designs ("The Elements") under consideration, and bringing the figure painting as far forward as possible preparatory to a first firing. It remains to carry the rest of the work forward to the same point. Begin with the sky. For the first and fourth subjects ("Earth" was given in August) the treatment in color may be similar. The Lacroix colors will now answer every purpose. Take azure blue pure for the upper part of the sky. First indicate very faintly in pencil the outlines of the clouds; leave the edges white, or else pass the tint all over the clouds, and afterward wipe out their forms with a clean soft rag held tightly over the forefinger. Add some tinting oil to your color, and blend it until even with a small pouncer,

blue with purple No. 2; shade with a darker tint of the same color, and introduce a touch of sepia into the deepest shadows, to avoid crudity.

For the scarf and drapery, in the first of the designs, I would recommend a pale yellow. For this take ivory yellow, silver yellow and chestnut brown; introduce a little neutral gray in the half tones. Paint the pure yellows on very thinly. For the vine leaves use apple green shaded with brown green and dark green No. 7. A rich coloring for grapes can be made with ultramarine blue, carmine No. 2 and rich purple.

Paint the scarf in the second study turquoise blue; it will come well against the sunset reflections. To obtain the required shade, add some emerald green to ultramarine blue; let the lightest tint be very pale; shade it with the same colors, adding a little sepia in the shadows. The doves must be painted with the same colors used for the cupid's wings.

In the fourth subject, a rose-colored scarf will tell best in contrast to the greenish waves that form the foreground. Take Japan rose—a charming color; shade with the same tint only until after the first firing, as there is danger of this color not blending with others. After the first firing pass a thin wash of red brown over the shadows, and put in the stripes also with red brown.



only exposed. Put the stick prepared with the cotton in the acid, and apply directly to the paint. Let it stand for five minutes or so; then rub gently with the cotton. If the paint begins to rub off, put the stick in the water and then apply it to the article. A little water will aid the acid in eating. It may be necessary to wet the cotton in the acid two or three times.

The glaze of the china will disappear with the color, leaving a dull spot. This can be covered with paint and refired. After the acid has been used, put the article under the faucet and let the water run on it for some minutes. Never pour any acid into the pipes without letting the water run freely, for it would soon eat a hole in the lead pipe. The protection can be taken off with turpentine. If the article is a saucer or plate, pour a little turpentine on and let it stand for a few moments. It will soon become soft, and can be easily wiped off with a cloth. The cotton on the stick can only be used once. The acid eats it, and when it is dry if you attempt to put it into the bottle it will fall apart in the acid. When it dries, it should be pulled off from the stick and burned.

If a large surface is to be protected, it is much safer to put a rim of the asphaltum around the edge and cover the rest with a thin coat of melted paraffine or wax of any kind. The asphaltum should always stand at least

made by tying some very soft old cambric or silk over some cotton wool. Now, while this tint is still open, work in the clouds with a mixture of azure blue, ivory black and a very little capucine or pompadour red; blend as before. The two last-named reds are somewhat similar in color. Let me again remark that the Dresden colors can perfectly well be mixed with the French.

In the second and third studies rather different coloring is required as the sky approaches the foreground. In the second a sunset glow can be given, and in the third the lurid reflection of the flames gives somewhat similar coloring. If painting the subjects in pairs, one of each coloring should be chosen, for the sake of variety. For the sunset glow, give a faint tinge of ivory yellow. When this shade is dry, glaze it in parts faintly with capucine red. For the flames in the third design use silver or jonquil yellow, and shade with carmine No. 2 and dark red brown. Paint the hearts about to be consumed in the flames first with a flat wash of capucine red, and when dry shade them with purple No. 2.

The bow and arrows may be gold color, for which use yellow brown shaded with chestnut brown and dark brown. The scarf would look well put in with a delicate mauve tint, obtainable by mixing a little ultramarine

For the dolphins use apple green shaded with neutral gray and sepia. Paint the inside of the mouth flesh red, shaded with pearl gray. Make the eye black with a sharp light. This, and the water dripping from the nostrils and mouth, also the foam on the crests of the waves, must be put in with white enamel after the first firing. A few touches of carmine No. 1 on the lighter parts of the fish will give it sparkle; but in order to make these touches effective the apple green must be wiped out in places while wet, so that the pinky tinge goes directly on to the china.

With the exception of the carmine, much the same coloring can be used for the waves as for the dolphins, with the addition of a few strong touches of dark green No. 7 and brown No. 3. Make the horn golden, using the same coloring suggested for the bow and arrows. When all is ready for the first firing, the colors being thoroughly dry, cover the work carefully with cotton wool, to avoid in transmission to the kiln all chance of rubbing or of finger-marks, that is, if you do not fire your own china, for which such ample facilities are afforded nowadays.

For the second and final painting, work up all the accessories with the colors previously used.

The same course must be pursued for the flesh, only that a higher degree of finish will be advisable. At

this stage, however, a very fine brush must be used, and the modelling must be worked up in small hatching strokes, similar in method to miniature painting. Supposing, as is sometimes the case, that the original flesh tint has fired too pale—which is a fault on the right side, since it is easily remedied; then a tint can be passed over the whole surface precisely as at first, and when the work is dry the stippling may be proceeded with. The hair will now need sharpening up in detail, as will also the features and the wings. If the wings look cold, touch them here and there with the faintest possible tinge of ivory yellow; the birds will need the same treatment.

If, after the second firing, you are not satisfied, there is no reason why the work should not pass through the kiln again; but this should not be necessary. See that your work looks equal, and have the relative tones right before considering it finished, and you will then have little cause for fear as to the result. The copies here given are so distinct in outline, and the distinction between light and shade is so clear and broad, that there can be no excuse for mistakes as to these points, although, of course, the introduction of the element of color may somewhat embarrass the inexperienced.

Such studies as these would look charming in monochrome, and thus treated they will afford capital practice for beginners in figure painting.

Before closing, I would strongly urge the necessity of keeping your painting and materials entirely free from dust, which is one of the china painter's worst enemies. Do not leave anything out when your work is done where dust can settle on it, even if the colors be dry. Never paint in a room that has been recently swept or dusted, or where people are moving about. It is the almost invisible particles of dust that are most mischievous; larger specks can be removed easily with a needle point. I have often seen a good flat tint spoiled by the quantity of fine dust incorporated with it, and my observations lead me to think that amateurs as a rule are not sufficiently careful in this respect; to such a word in season may save much trouble.

EMMA HAYWOOD.

#### CHAIR BACK AND SEAT.

THE design for a chair seat and back, shown in miniature on this and the opposite page and given working size in the Supplement, can be treated in various ways. The back could be readily utilized for a sofa cushion; the upper half of the seat repeated would serve for the same purpose; the lower half repeated would make an excellent small fire-screen, but in this case it would be preferable to substitute any one of the four groups of cupids comprised in "The Elements," published in this and the three preceding numbers of the magazine. The frames which form a setting to the centre groups would look well in carved wood. Although a pair, they are not quite alike. The entire design is very appropriate for tapestry painting either on wool or silk canvas. For those who do not care for figure painting the emblems could be repeated, or, better still, the cupids could be replaced by a handsome monogram. The design should be carefully pricked and pounced on to the material, then secured—if on wool, with a crayon outline, the pounce powder being afterward beaten out; if on silk, with color, which will absorb the powder and obviate the risk of smears, as it is not easy to beat the powder out of silk. No background is needed. The leaves must be painted in delicate tints of green slightly shaded, as indicated in the drawing. The berries, scroll-work and emblems may be painted in shaded gold. The background within the frame must be a delicate azure blue to match the sky in the group of cupids. Ample directions for painting the group either on wool or silk have already been given in suggestions for painting "The Elements," published with those designs. Another method for treating the settings would be to paint the design in flat tints and outline it with rope silk or couching cord; or the whole thing can be put in solidly.

#### NOVELTIES IN CHINA FOR DECORATION.

TEA, coffee and breakfast sets are to be seen now at the leading stores, ranging from very moderate prices for good, serviceable ware in pretty, simple shapes to higher prices for the finest art porcelain, in nearly every imaginable device.

The prices commence as low as 25 cents for a small after-dinner coffee cup and saucer in good smooth French china. In shape and size these cups are just like those illustrated in "An Afternoon-Tea Set" in one of the supplements of The Art Amateur last month. The decoration in the illustrations mentioned works out charmingly and is very simple, for only flat tints are used. From 25 cents the prices go up to about 60 cents for the most reasonable designs.

The higher priced goods include capital shapes in Trenton and Belleek ware; for instance, a medium-sized teacup, square shaped, with indented sides, and handle representing a twisted spray of ivy, with leaves extending partly over the cup in low relief. Price \$1 the cup and saucer. On the indented sides such designs as those given last month (page 98) for butter-plates would be admirable. As there are twelve of them harmonizing in style a charming variety could be introduced, while the saucers could be decorated with trailing sprays of ivy to carry out the motive of the design for the handles. A suggestion for the ivy leaves of about the right size will be found on page 71 in our February number, 1889.

A tea set specially intended for decoration in Japanese style is unique; the cup stands on three feet in the form of fans, and the

Pretty Roman punch-bowls, with crinkled edges and elegant double handles, cost \$2.25, including the saucer they stand on; those without handles cost a little less.

Belleek ware is much cheaper than formerly; thus the charming salad-bowl with crinkled edge, originally costing \$6, is now \$4, and the lotus teacup, with saucer in the form of a lotus leaf, now costs \$2; it used to be \$3.50. Beautiful jugs with rustic handles, also of Belleek ware, cost now \$3; they are bowl-shaped in the body, with very narrow necks and tapering spouts. They are suitable for claret, lemonade, or water. A globe-shaped flower-stand with rustic feet costs \$4.50. Olive, pickle, or bonbon dishes, about one and one half inches deep, both oval and square, come in two sizes, and cost respectively 75 cents and \$1 each. The round ones are plain with crinkled edges; the oval shapes represent a leaf with the veins indented. The varying and gorgeous-tinted begonia leaves might be taken for a motive in painting these.

An exquisite Trenton claret jug, with a lotus and leaves in high relief; part of the design forming the handle, costs \$8. Another jug, more suitable for lemonade, is formed from a shell; a cupid holding a floating ribbon describes the handle. This jug costs \$9. The two last-named articles would make appropriate wedding gifts.

There are several shell designs in very thin, highly glazed porcelain. Some on coral feet would serve for fruit dishes or card baskets; they cost \$2.50 each; others with and without feet come in three sizes for bonbons, olives, etc., and cost from 95 cents to \$1.50. One design, intended especially for a card tray, and costing \$9.00, is flat at the top; it stands rather high, and the tray is upheld by a chaste design of mingled shells and coral.

These only require tinting in suitable colors, and for the tray nothing could be more appropriate than cupids, especially the design after Boucher, given in May, 1889, of cupids and dolphins; or the last of the series of "The Elements," given on the frontispiece of the present number of the magazine.

Among small articles some powder boxes in low relief like chased silver are novel and pretty; they cost 95 cents. A call bell for the dinner table is \$1.60. Some tiny candlesticks for the writing table, useful for sealing wax, cost only 25 cents each. At the same price come some novel little ring trees, which remind one of a miniature hat stand, with six branching curved pegs springing from around the base of a small ball surmounting the stand.

A capital present for a gentleman consists of a toilet set of three cylindrical-shaped boxes with plain covers, in suitable sizes, to contain cuffs, collars and cravats; prices, 75 cents, \$1.10 and \$1.50 each. The pieces can be bought separately, and would make handy boxes for odds and ends of all sorts that are apt to litter the toilet table. A plain band, such as the excellent design given for a vase in one of the supplements for December, 1888, would serve for the most shallow box, and a portion of it could readily be adapted for the lid. Almost any kind of design, however, could be used, whether conventional or realistic, elaborate or simple.

Toilet bottles in two sizes come at 65 cents and \$1.15 each.

Pretty, tall slender vases, suitable for single specimen flowers on a dinner table, cost \$1.50 the pair. They stand six inches high, and would look best decorated in modern Worcester style.

Some vases in French faience are bowl-shaped, with long narrow necks. They are six or seven inches high and cost \$1.35. Others much handsomer are egg-shaped with high Greek-shaped handles on either side. They stand eight and a half inches high and cost \$5.40 the pair.

A square cachepot on feet, also in faience, costs \$2.25. The spaces for decoration are about four inches square.

A quaint wide-mouthed vase, almost square in form, in imitation of crumpled paper, stands about eight inches high. It is tied up with ribbons, which also form the handles; \$7.20 the pair.

Beautiful vases in Henri Quatre style stand nine inches high on feet; space for decoration, six inches. The front and back are flat, the sides rounded; \$5.40 the pair. Urn-shaped Medici vases, thirteen inches high, cost \$9 the pair.

A set of three jardinières in Louis Quinze style costs \$12.60; they are not sold separately. The set consists of an oblong and two square pieces; the corners and raised feet are in scroll relief. The plain panels should be decorated in the Dresden style with cupids and flowers. The space for painting on the square panels measures four and a half inches. The oblong panels measure 9 x 4 1/2 inches. Pretty jardinières in similar sizes with bamboo pattern edges come less expensive, and can be bought separately. Trays of the bamboo pattern, both oblong and square, are made in three or four sizes, the largest being 10 x 5 1/2 inches.

#### THE THISTLE AND BUTTERFLY PLAQUE.

THIS may be painted directly on the white china or on a tinted ground. For the latter use a very delicate shade of celadon green. Remove the tint only from beneath the butterflies and thistle bloom; on the other parts of the design it can be painted over. For the thistle leaves take grass green and shade with brown green and dark green No. 7; add a little red brown in



DESIGN FOR A CHAIR-BACK FOR TAPESTRY PAINTING OR EMBROIDERY. BY MAUDE HAYWOOD.

A QUARTER OF THIS (REPEAT) BORDER IS GIVEN WORKING SIZE IN THE SUPPLEMENT.

handle also is fan-shaped; price \$1.40. A suggestion for these might be taken from the April number, page 115.

An interesting design for an after-dinner coffee set, cheap at about 75 cents, introduces a twisted dolphin for a handle. The dolphin can be decorated to look like oxidized silver. It is obvious that marine subjects alone are suitable for these pieces, and ideas might be taken from the delicately colored fish-plates given with this number, the several objects being used in conjunction with a variety of fine sea-weeds.

A Dresden tea set in Belleek ware costs 98 cents. Such a design as that given in March, 1889, on one of the supplements is exactly suitable for it. The forget-me-nots should be in relief.

A coffee set, with butterfly handles and coup-shaped saucer, costs 75 cents. Small realistic sprays of various flowers with gay butterflies would harmonize best with the design. Some square cups, with the saucers divided into four sections, cost 85 cents. These can be decorated with any kind of design suitable to their size.

Afternoon-tea sets, including teapot, sugar basin, cream jug and tray, can be had at all prices, ranging from about \$1.75 to \$10.50, according to the design and quality of the china. Chocolate sets are also shown in great variety at proportionate prices. Chocolate pots can, of course, be obtained separately if desired.

An elegant Belleek bread-and-milk set, consisting of plate, bowl and milk jug, costs \$5. The quality of the ware is beautiful; the edges are crinkled. The pieces would look very well merely tinted in two delicate colors and the edges fringed with gold. Other bread-and-milk sets much cheaper, and possibly more serviceable, are obtainable in a variety of shapes in French china.









the darkest tones to impart richness. For the calyx use the same colors. For the bloom mix a delicate tint of mauve with purple No. 2 and ultramarine blue; shade and outline with little sharp touches of a strong mixture of the same colors. For the yellow heath paint the foliage with a blue shade of green. For this add some ultramarine to emerald green; outline with brown green; paint the bloom with silver or jonquil yellow. The red admiral butterflies are black and red with white marks and little clear blue touches between the outer edge and the black band within. The under part of the wing is a soft brown shading to bluish gray with dark markings. The colors needed are orange red, black, ultramarine blue, pearl gray and brown No. 4.

#### THE EXHIBITION AT PHILADELPHIA.

THE second Philadelphia Exhibition of American Art Industry opened Tuesday, October 8th, but no catalogue was ready, and many of the exhibitors did not have their work in place. As one enters the hall one is first attracted by the Belleek ware from the factory of Messrs. Ott & Brewers, of Trenton, N. J., who show many new and elegant shapes, finely decorated in gold and silver. The Rookwood Pottery of Cincinnati has a large and very fine exhibit, so similar to that at the Universal Exposition at Paris, already described in *The Art Amateur*, that it calls for no detailed mention. In originality and genuine artistic feeling it quite surpasses any other decorative ceramic work in the United States, and it is easy to understand how it earned its gold medal in France this year. The Philadelphia School of Design has a large case filled with a varied collection of the pupils' work, some of which is equal to any in the exhibition, while some is unworthy of notice.

Miss Louise McLoughlin, who is always original, sends, among other pieces, a small vase painted in copper bronze and green matt, over which is a design in gold, very noticeable, and some tiles with heads done with vitrifiable crayons in a broad, artistic style. Mrs. George Crosby, of Newton, Mass., has a small but interesting exhibit, including some dessert plates with cacti of different varieties, treated very decoratively; other fruit plates, semi-conventionally treated in "old blue," outlined with gold, and a large vase painted in gouache colors and gold.

Mr. Cobden, a well-known Philadelphia artist, formerly a decorator abroad, has a large and showy exhibit of his own and pupils' work. In fact, three of the chief exhibits should be credited to him and his pupils. His work is mostly in the Doulton style of decoration, such as one can see in any large china shop. He has a set of orchid plates, technically perfect, but lacking originality and artistic conception. Mr. Frank Meins has some very finely executed figures worthy of his reputation as one of our best portrait painters on porcelain. Miss Taylor, a pupil of his, also shows some fine work in figures. Mrs. Frackelton has a large exhibit, but it contains nothing new.

The Exhibition, at least so far as the display of china decoration is concerned, as a whole is a disappointment to those who had hoped it might call forth something purely American in conception and execution. Most of the work is simply in imitation of the factory productions of foreign countries. The industrial features of the exhibition, particularly those relating to stained glass, tiles, terracotta and mosaic, will be noticed on a later page should the much-belated catalogue be ready before we go to press.

#### THE NUT PLATES.

THE second of the set of six nut plates is published this month. Take apple green, brown green, sepia and dark green No. 7 for the foliage and outside of the nuts, introduce a little red brown in parts, shade the stems with dark brown. The inside of the nuts may be painted with a pale shade of yellow

brown. Tint the under part of the plate also with a delicate wash of yellow brown and fringe the edges with gold or a dark rich brown.

For the first of the set, published last month, observe the following directions: Use for the foliage grass green, brown green and dark green No. 7. For the stem take brown green and shade it with dark brown. For the lining of the outer shell use a pale tint of yellow brown shaded with sepia and for the fruit a very delicate apple green. For the hairy growth on the outer shell use the two lighter greens and introduce some red brown in the darkest parts. Tint the under part of the plate and the turned-over corners with Japan rose and fringe the edges with gold or a dark crimson, such as purple No. 2, with a very little black added.

#### A PAIR OF "ROSE-BUD" PLAQUES.

A COMPANION for the charming head by Watteau, which has been appropriately framed in a border of rose-buds, in the first of the Supplement pages this month, will be found on page 117. Great care must be taken to preserve the sweet ex-

pression of the child faces, and for this reason the delicately curved outlines must be especially noted and accurately drawn. It will of course be well to trace the outlines for transferring to the china, which should be of fine quality and free from blemishes. Full directions for flesh painting were given in the September and October numbers of *The Art Amateur*.

Let the drapery be white in both studies. The quaint little caps may be colored. In the one case of the face slightly turned away, a golden brown would come well against fair, flaxen hair. For golden brown, use yellow brown with a touch of mixing yellow added for the local tint; shade this with yellow brown and dark brown. For the full face the hair should be golden brown, surmounted by a violet cap. A very little deep blue added to deep violet will give the required tint; shade with the same, adding a little black for the deepest parts. The white drapery may be shaded with neutral gray. For the rose-bud border the Lacroix paints will serve. The colors needed are Japan rose, deep blue green, grass green, mixing yellow, brown green, dark green No. 7, violet of iron, dark brown, gray and black. The violet of

#### THE SET OF FISH PLATES IN COLOR.

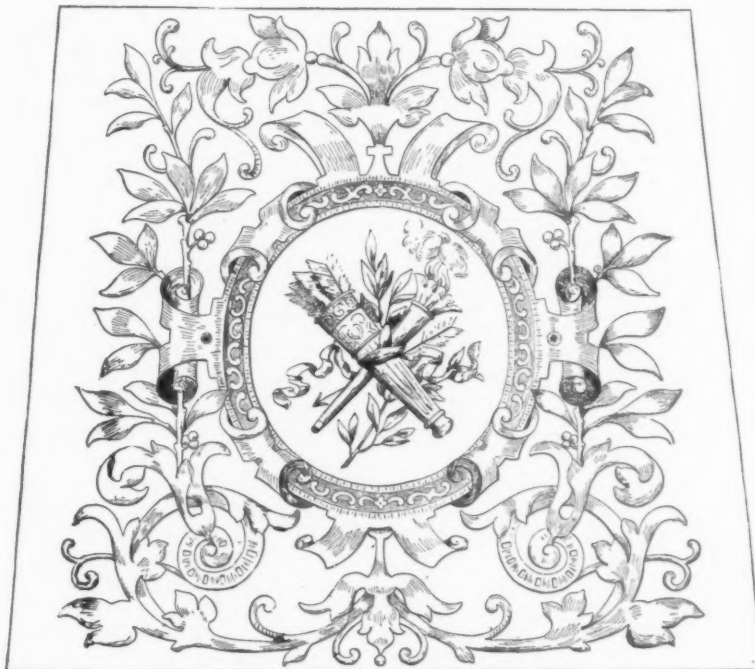
THE color treatment for the set of fish-plate designs

by Emma Haywood, given in this number, is very simple. Only three shades are employed, and they are put on in flat washes. Great care must be taken in transferring and painting the outlines, as most of the effect depends on accuracy in the drawing. There need be no difficulty, however, in this matter; the outlines of two of the designs are given in the Supplement of the present number, and the rest will follow. These outlines can be used without the trouble of tracing, as the paper is quite thin enough for the purpose. Place beneath the designs, on the china, a piece of red transfer paper, and go over every line of the drawing with a bone tracer.

The pattern plate used comes in fine French china, and is of the exact dimensions given; it costs ninety-five cents. If a round form be preferred, the space between the straight outside lines which describe the octagon and the inner circle of the plate can be filled in with gold or gold color.

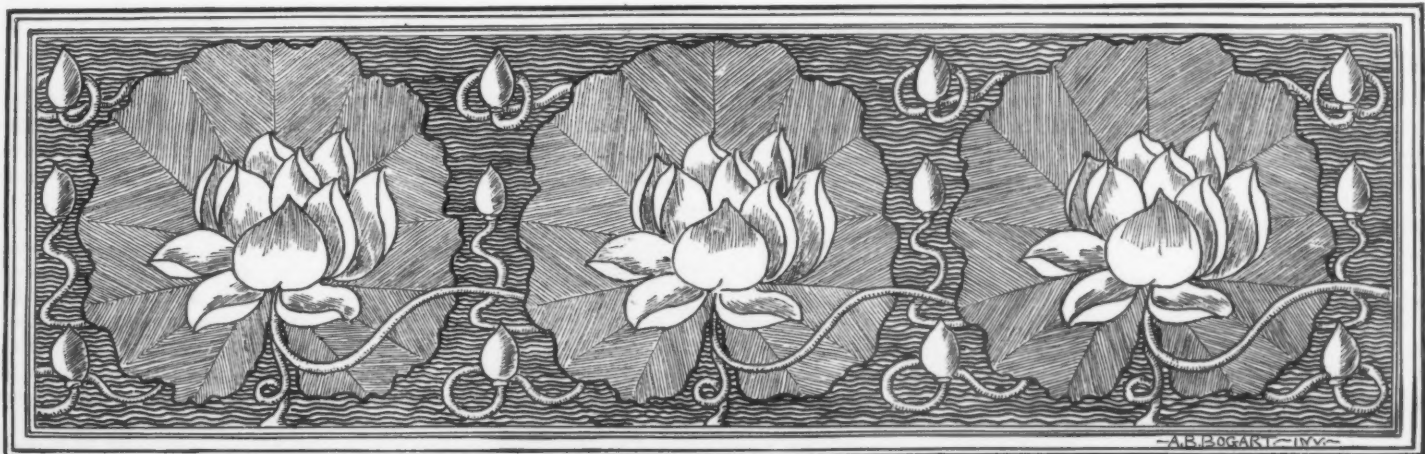
When the outline is transferred, go over it in color of the required strength when finished. For this take dark brown No. 4 and add to it a little mixing yellow. It is not absolutely necessary to put in the tint given for the centre of the plate, as the effect would be good if the design were painted directly on the white china and the shoulder only were tinted in pink; but if the gray tint be used it must be blended on and allowed to dry before the design is transferred, and afterward the tint must be scraped away from within the lines of the drawing previous to painting. For the gray tint mix azure blue with a little capucine red and a touch of black. For the outside tint use capucine red only; put on rather thinly it will give the exact color required. The color will fire about two shades lighter, and due allowance must be made for that. The pink used on the design is precisely the same. For the green add to apple green a very little mixing yellow.

As the dividing gold lines are geometrical and it is essential to keep them even, it might be well to have them put on by professional hands. This can be done at most places where china is fired. The lines for the gold must, however, be secured in color before sending away, as the work will be first fired before the application of the gold. If it be preferred, the color used for outlining the rest of the design can replace the gold entirely, and with good effect. When preparing the several tints, add to the colors used rather less than one third flux and a little tinting oil; then thin the color to the proper consistency with spirits of turpentine. In laying on the tints, use a broad flat brush and blend them with a pouncer made by tying up some cotton wool in a piece of fine soft old cambric or silk. The objects are so small that they should scarcely need blending. If, however, the tints are not laid on smoothly, blend them with a small stippling brush.



DESIGN FOR A CHAIR SEAT FOR TAPESTRY PAINTING OR EMBROIDERY. BY MAUDE HAYWOOD.

HALF OF THIS (REPEAT) BORDER IS GIVEN WORKING SIZE IN THE SUPPLEMENT.





# Amateur Photographer.

TALKS WITH BEGINNERS.

## IX.—TRANSPARENCIES.

**W**ELL-MADE transparency is by all odds the most delicate and charming of photographic productions, quite eclipsing the best photographic print. The transparency has a wider field for decorative effect than is possible to the silver print, whose only place seems to be in the album or the portfolio. Charming window ornaments, effective fire screens, a hundred ornamental uses of the transparency suggest themselves to the mind, and the ability to produce a good positive on glass or other transparent or translucent substances should form part of all photographic education.

As an introduction to the more difficult work of slide making for the optical lantern, the making of transparencies is valuable practice. It is much easier to make a good transparency than a good slide, for the reason that the former being subject to no amplification, minor defects and imperfections are less noticeable.

The few difficulties inseparable from any departure from a beaten track are in this case easily overcome by patient care and practice. The main difficulty is in rightly appreciating the proper length of exposure; on this depends to a very great degree the character of the finished result.

The simplest method of making a transparency is to use a slow gelatine plate, one of the sort which are made expressly for this work. The negatives should be of the best, full of detail and of moderate density, with as little harshness about them as possible. A harsh, dense negative will not give a good transparency.

The negative is carefully dusted off and laid in a deep printing frame on a sheet of clean plate glass, with the image facing the operator. The transparency plate is likewise dusted off and laid down on the negative with its film side in contact with it. The back is then put in place. All this, of course, is done in the dark room. The printing frame is then exposed to the action of light for a length of time varying with the quality of the light, the distance of the frame from the source of light, the density of the negative and the speed of the transparency plate. The source of light may be either diffused daylight or one of the numerous forms of artificial light. For my own part, I prefer the latter, on account of its greater uniformity. I commonly hold the frame about eighteen inches from a gas jet in such a position as to allow the light to pass through the negative on to the sensitive film. At this distance the average time of exposure under a negative of medium density will not vary much from ten or fifteen seconds. A few trials will enable the operator to judge for himself. But he must aim to get the exposure as near right as possible. If the negatives are thin, the frame should be held further from the light, as this has a tendency to increase the contrasts.

You now have a plate impressed with a latent image, which must be brought out by development, precisely as in the case of a plate exposed in the camera.

I do not know that any particular developer can be said to be the best for the development of transparencies; any developer that works cleanly, without staining or fogging, will answer every purpose. Whatever developer is used, it should be judiciously restrained with a few drops of bromide solution, in order to keep the shadows clear.

In my own practice, while I have used nearly all forms of developers, I must confess a preference to Mr. Carbutt's formula with citrate of ammonia.

The plate is first immersed in clean water and its surface brushed with a camel's-hair brush to remove air bells.

The developer is compounded as follows:

A.—Oxalate of potash.....	8 ounces
Water.....	30 "
Citric acid.....	.60 grains
Citrate of ammonia solution.....	2 ounces
B.—Sulphate of iron.....	4 "
Water.....	.32 "
Sulphuric acid.....	8 drops

C.—Citrate of Ammonia Solution.—Dissolve one ounce of citric acid in five ounces of distilled or boiled and filtered water; add ammonia until a slip of blue litmus paper just loses the red color; then add water until the whole measures eight ounces.

*Developer.*—Add one ounce of B to two ounces of A and half an ounce of water, and three to six drops of bromide solution (1 to 10).

This solution is poured over the plate and allowed to act until the blacks are very strong and the detail in the high lights shows plainly. Wash well and fix in a freshly made 1 to 5 solution of hyposulphite of soda. The transparency should remain in this bath at least five minutes, to insure perfect fixation.

Wash for half an hour in running water, then immerse for five minutes in a hardening and clearing solution, thus compounded:

Water.....	.36 ounces
Powdered alum.....	3 "
Citric acid.....	1/4 ounce

Then wash for half an hour, and carefully wipe the film with a piece of absorbent cotton, and then rack away to dry in a place free from dust and flies.

When dry the transparency should be varnished. For this purpose, nothing is better than a plain collodion varnish, prepared according to the following formula:

Alcohol.....	4 ounces
Gun-cotton.....	.35 grains
Sulphuric ether.....	4 ounces

This is flowed over the surface of the plate like negative varnish, and it dries with a smooth transparent coat.

When intended for window and door decoration, transparencies should be made on plates somewhat larger than the negatives, in order to give a plain margin, which improves the effect. In this case, the negative should be covered with a mat made of a non-actinic paper (red or black enamel paper answers perfectly), having a central opening of the size and shape desired. The plate is laid down on this mask, which protects the margins.

There are many ways of mounting these transparencies. The most common as well as most expensive method is to frame them with etched ground glass in the metal frames which all dealers offer for sale. A more economical method is to bind the transparency and the ground glass with the black gummed paper sold for binding lantern slides.

To make a fire screen, it is only necessary to have the carpenter make an upright frame of the proper size, with rabbeted cross pieces like those of a window frame. The openings between these cross pieces must correspond to the size of the transparencies. The transparencies are put in place and backed with a sheet of ground glass large enough to cover the interior of the frame. A small quarter-round beading is then run around the edges of the ground glass to give a finish and hold the glass in position. If a piece of tinted glass is substituted for the ground glass, some very charming effects can be easily produced. All the glasses should fit rather loosely in the frames, to lessen the danger of breakage from expansion and contraction. Many other suggestions for the decorative use of transparencies might be given, but enough has been said to enable the inventive mind to make the home beautiful with his own camera work.

I have thus far taken it for granted that the transparencies are to be of the same size as the negatives, and in the majority of cases this will hold true. But in many cases a transparency is wanted either larger or smaller than the negative. In this case the transparency must be made in the camera and the necessary enlargement or reduction made. If the camera has a moderately long draw and is fitted with a short focus, wide angle lens, the matter is not difficult. All that is necessary is to place the negative, backed

with a sheet of ground glass, in a printing frame from which the back is removed. The frame is hung in a window and the camera placed on a table immediately in front of it. The size of the image varies according to the distance of the negative from the lens. The focusing is done in the usual way. In order to get a non-reversed positive, the negative must have its film side turned toward the lens. The proper length of exposure will be known after a few experiments. If very much reducing and enlarging is to be done, it will be advisable to purchase or make an enlarging camera, directions for doing which are given in most photographic manuals.

*Eastman's Transferotype Paper* is excellent for transparencies. Directions for working this paper have already been given.

Quite recently sheets of thin celluloid have been coated with emulsion for making positives. The celluloid is of two kinds, one having a white surface, and giving the effect of a print on opal or porcelain; the other having the ground-glass effect. The latter variety is the one to be used for transparencies. Celluloid has many advantages over glass. It is light, unbreakable and can be easily cemented to curved surfaces, and the new method will undoubtedly have a wide use. Full working details come with each package, so that it is unnecessary to give them here.

## NOTES.

*Eikonogen, a New Developing Agent.*—New developing agents are becoming as thick as leaves in Vallombrosa. I have tried several of these new agents without detecting any points of superiority to pyro. A new compound has just been put on the market. It is the discovery of Dr. Andresen, of Berlin. Its exact nature is kept a secret, the name given to it, Eikonogen, revealing nothing, as it merely means "an image producer." It is a grayish powder, soluble in water, and seems to have good keeping qualities. As a developer it seems to work with great certainty, clearness and density. The image is a bluish black of good printing quality, and I have developed as many as twenty 5x8 negatives in six ounces of the solution without exhausting its developing powers. Eikonogen works free from stains; indeed, I have found it a grand cleanser, and I think that if anything will supplant pyro it will be "Eiko," as we may call it for brevity.

*The New Transparent Film.*—The Eastman Company, after a long series of experiments, have seemingly perfected a film which unites transparency with flexibility to such an extent that it can be used in the roll-holder. The basis of the film is a thin, transparent celluloid of great toughness and pliability. I have used a roll of the new film, and I found no greater percentage of imperfections in it than one would expect to find in an equal number of dry plates. No great difficulty will be experienced in working it. The directions accompanying each package are sufficiently explicit to insure good results in careful hands.

*Pizzighelli Paper.*—This is a platinum paper prepared according to Captain Pizzighelli's formula. Printing with this paper is as simple as with blue paper, and the results are very satisfactory. When the prints are sufficiently printed it is only necessary to throw them into a tray containing acidulated water and then to wash for half an hour in running water. The prints are brownish in tone, have a very artistic appearance, and being in platinum, are permanent.

*Hydrochinon as an Intensifier.*—I have found that an old hydro solution can be used to blacken the image of a negative whitened with bichloride of mercury. The negative is whitened in the usual way and then well washed. It is then immersed in the hydro solution, where it quickly changes to a rich blue black color of great density.

*Salt as a Hypo Eliminator.*—Dr. Stolze has discovered that a solution of common salt is a good eliminator of hypo from silver prints. After the prints are fixed the fixing bath is poured off and the tray filled with water. The prints are removed singly to a tray containing a ten per cent solution of salt, where they remain for five minutes. The salt solution is then poured off and the tray filled with water; the operation is repeated with a fresh solution of salt. The prints are then transferred singly to two changes of water, after which they may safely be dried and mounted.

W. H. BURBANK.





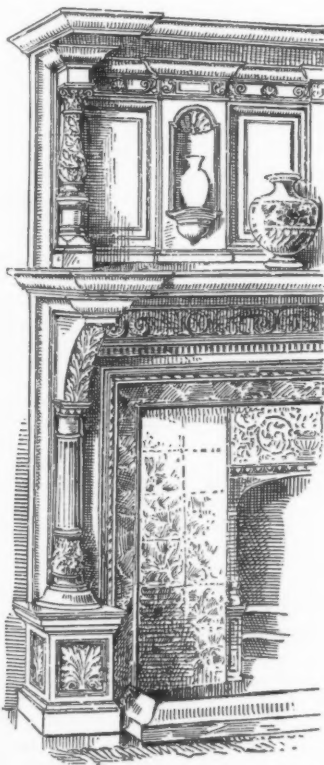
# THE HOUSE

## MODELS FOR FURNITURE CARVING.



Of little use is it to reiterate, no matter how often, the very best principles without giving examples in which these principles have been adopted with evidently happy effect. The plan of teaching by example has a further advantage in that, while the principles of art always remain the same, and often repeated are apt to pass unheeded, examples may be varied to infinity, and with each new text the old precepts may be inculcated without danger of falling on dull ears. What we have to say in reference to the drawings here presented cannot be very new to our readers, except in so far as the designs themselves may give it a new force and meaning.

We have chosen from the Arts and Crafts Exhibition in London a pair of carved wood mantels, very different in style and in effect, yet each a good example of



CARVED WOODEN MANTELPIECE.

modern design based on ancient forms. We will begin with that in the lower right-hand corner of this page, because, though the richest in appearance, it is by much the easier to copy. The lower mantel in this example is of stamped brass in small panels and channelled uprights, bound by a simple moulding in colored marble, and bearing a marble shelf. The wooden part is the over-mantel, and may be taken as a model for a superstructure to fit on any sort of mantel. Designs for this purpose are constantly in demand, and we are happy to be able to furnish one, which, being easy of adaptation, will be found to suit the requirements of many of our correspondents. Its main feature is the row of three large square panels carved in flat relief and set between more elaborately wrought pilasters. The lower and upper bands may be continuous with the squares; but, both for convenience in working and strength of construction, it will be better to make them separately. Each square panel will then have a frame composed of broad upper and lower bands, and narrower bands at the sides. These last will be nearly covered by the pilasters, showing only the moulding decorated with oves, which is to encompass the panel all around. This moulding may also be made separately, or may be bought ready made and nailed on; but it is far better to carve it in the piece. The frames, panels and pilasters should be got out and jointed by a carpenter, and the timber should be of three thicknesses—lightest for the panels, heavier by half an inch for the frames, to allow of sufficient projection, and heavier yet for the pilasters. The pattern on the panels can be laid out with

square and calipers, and if a steam routing machine is at hand, it will pay to rough out the design with it. The edges only will require to be gone over with the gouge. If no machine can be used, much of the rough work



OLD-FASHIONED CARVED SETTLE WITH BOX SEAT.

can be done with centre-bits, large and small, taking care to go only to a certain depth, so that the background as well as the raised ornament will appear flat. The rosette in the centre must be more carefully carved. It is repeated at each extremity of each upper band. The lower band is roughed out in the same manner, and enriched with a few incised lines on the leaf forms at each side of the rosette, which, here, is of a different style. The richest work, as we have said, is in the pilasters, which should be carved in one piece, and will tax the skill of an experienced carver. The top shelf is a necessary finish; but the pendentives may be omitted. They will, however, be found to suggest brackets, if the shelf is to support large vases or other large mantel ornaments. They are, of course, turned in a lathe. We would suggest that the reader try the effect of simpler pedestals, ornamented with incised channels only, and each bearing a more ornamental bracket. The turned pendentives, which are a little out of keeping with the rest of the work, might then be omitted, and the upper shelf would be strong enough to bear any reasonable load of bric à-brac.

The settle which we give though antique, is of similar style to this mantel, and would look very well near it in a square hall or living room. The carved panels and top band can be roughed out like the similar panels of the mantel; but the band offers a good deal of fine work for chisel and gouge, and the effect of the somewhat rude ornaments on the panels depends on the incised lines, which should radiate more or less like leaf-veinings. These designs might easily be adapted, by repetition, for use in the mantel panels instead of the present designs. Three of these double loops superposed would about fill a square, and might make a very satisfactory ornament. In that case, the ornamentation of the panel frames would have to be changed to correspond.

The second mantel is so elaborately constructed that the amateur who should attempt to copy it had better

get it built by a competent cabinet-maker, and reserve for his own work the more highly ornamented portions only. The baluster columns of the upper mantel, the bracket and the carvings on the bases of the pillars of the lower mantel, and the carved band running just under the shelf will furnish work enough. The forms indicated on the illustration are conventionalized from laurel or myrtle foliage, and would require much very careful work to obtain a good effect. It will be an excellent plan to attempt the adaptation to these forms of some large-leaved plant like the antique acanthus. The common burdock is of this sort. Its very sculptural leaf cannot be too often studied, especially in the young shoots, in which one leaf curls round and supports another, suggesting solid forms of great beauty.

Although the central one of our three chairs has very little carving—merely the shaping of the colonettes at the bottom, which should not be turned—we are induced to give it, because of the patterning of the leather back and cushion, resembling much that of the panels in the first-mentioned mantel. The patterns might, indeed, be interchanged. Those of the leather might be produced with ordinary punches on a piece of thick hide. The rest of the chair hardly calls for description. The chair to the right is an old Jacobean hall-chair, an excellent model, because of its flat relief not likely to hurt the person sitting in it. The back is ingeniously made to turn on the hinges which fasten it to the arms, so that it can readily be converted into a useful table. Its solid construction is designed to enable it to thus pay a double debt. The third chair was probably for the dais of a ball-room, or some other position reckoned "of state," judging by the coronet on its back. Its elaborate carving needs no description.

Apart from the interest of these chairs as examples of appropriate use of carving in furniture, the attention of the cabinet-maker is called to their claims to reproduction. Where could one find more reasonable models? Except for use in hall or vestibule, they may be found too severe for the public taste; but it is well to bring up such models now and then, if only to keep



CARVED WOODEN MANTELPIECE.

before the trade the correct principles of construction. The trade, too, will thank us for showing them the Jacobean chair that turns into a table, which is old enough, and just the thing, to bring out as a "novelty."

## PRACTICAL CARVING AND DESIGNING.

## XIII.—TREATMENT OF CONSTRUCTIVE LINES.

At an early stage of the student's progress in decorative art it should be impressed upon him that lines or bands of ornament should be made a subject of special thought, on account of their importance and constant employment. Many articles of furniture are decorated with excellent effect, where the only ornament consists of emphasizing its constructive lines. An example is before me. It is a square stand or table; top, sixteen inches square; thirty-six inches high, with two shelves, the lower one twelve inches from the floor. Although only a small piece of furniture, it is made elegant by the rich and appropriate decoration of its horizontal lines—namely, the edges of the top and shelves, with the recessed rail underneath the top and shelves. The only exception is that the top has a surrounding border of shaded surface decoration, and the four standards, which are turned, are left square at their junction with the shelves, and these have a rosette on their two exposed faces.

Horizontal bands of ornament are most effective when alternating with plain—i.e., undecorated lines or surfaces. Lines of decoration are emphasized by lines of repose. This is the main cause of the effectiveness of the beautiful simplicity of Greek decoration, as seen in their best examples of architecture and pottery. Looking at two pieces of furniture, consisting of shelves for books or bric-à-brac, the eye and mind would be very differently affected if in one the edges were left plain, while in the other they were all simply but appropriately decorated.

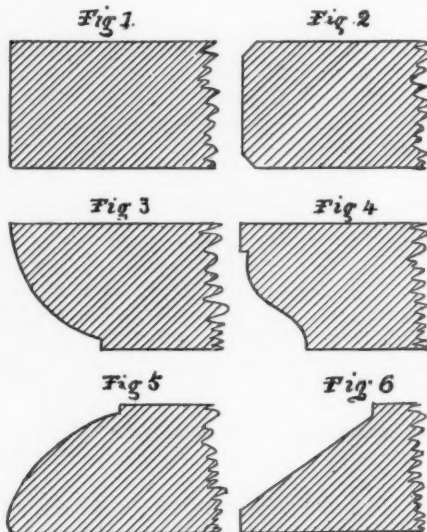
The simplest form of shelf presents a square edge; this may, when desired, be relieved by a small chamfer (see Figs. 1 and 2). This vertical edge admits of two distinct methods of decoration. The first consists of a line of ornament occupying the *centre* of the face edge, usually about one third of its thickness. In the second method the decoration occupies the *lower edge*, thus becoming a line of pendent ornament; and very attractive it may be made, as our examples show.

In the selection of designs suitable for such very limited spaces, the rule must not be overlooked that the more circumscribed the space, the simpler and more conventional must be the decoration. An edge, for example, that presents a face of only an inch admits of but a limited style of decoration for its central line of ornament. The most appropriate and striking—one might almost say the only appropriate decoration—would be a diamond, lozenge-shaped or square, with flat or ribbed surface; a "dog-tooth" ornament, pyramidal shaped, or some other equally primitive form.

When a piece of furniture consists of a series of horizontal lines, as in the case of a table with shelves, or a bookcase with several shelves, it becomes a question of taste whether or not *all* the lines shall present a uniform decoration. Variety that is distracting is to be avoided. Decoration is worthy of the name only when

it is a satisfaction and delight to eye and mind. When the constructive lines, as the edges of shelves, consist of a projecting edge, with a recessed rail underneath, an effective treatment is obtained by repeating the ornament on the square edge of the shelves, and varying the decoration of the lower band. Some examples of this style of decoration were given in *The Art Amateur* for August, 1888. Those now presented, together with others that will follow in the next number of the magazine, very nearly exhaust the designs suitable for edges and mouldings of limited dimensions.

When the edge of a one-inch shelf is chamfered, the only decoration should, of course, be on the vertical



face; but in the case of a thick shelf, say of two inches, such as might be used with excellent effect for a mantel shelf (with a quarter-round moulding below), the edges might show a three-eighths chamfer, which might be decorated with a small lozenge or diagonal square diamond. The vertical edge should be left plain.

When the square-edged shelf is departed from, its moulding should depend for its form on its position—i.e., whether above or below the eye. Figures 3 and 4 give sections of a shelf or projecting moulding *above* the eye, while Figs. 5 and 6 are forms appropriate for positions *below* the eye. A shelf or projecting moulding of any of these forms, admit, when additional thickness or strength is required, of an underneath rail, recessed one quarter or three eighths of an inch. This rail admits of rich adornment, surface treatment or modelled, but should, as a rule, be of a pendent character.

In Figs. 3 and 5, where the edge of the shelf is rounded, a margin should be left on the face *opposite* to the square edge; but the leaf or half rosette may reach to the edge, the marginal band being indicated only between these decorative features.

BENN PITMAN.

## HOME DECORATION NOTES.

A FIRM of print sellers in New York, who were among the first to abandon the traditional gilt frame and substitute something cheaper and more tasteful, have recently done some work which must challenge criticism. They have framed several pictures in such a way that the frame itself seems a part of the picture, instead of a setting for it. The lady for whom this was done, we are told, was "rather startled at first." One of the pictures is a small canvas in oils, representing a moonlight scene, and the frame of wood, which is about three inches wide, is painted as nearly as possible the tone of the picture, a bluish green, and there is not even a moulding to separate the two. Another, a water color, shows a stretch of beach with a bit of the ocean, and in this the mat and inch-wide frame are almost exactly like the warm gray of the picture. The effect in both pictures, we are told, is good in itself, and "grows more pleasing as one becomes familiar with it." But is this sort of thing proper in a frame? Is such a departure artistic? The artist who painted the moonlight scene protested, we are informed, that it should have been framed in gilt. We agree with him. The chief purpose of a frame is to isolate the picture from its surroundings. Whether the frame is pretty in itself is a matter of minor consideration—except, perhaps, to the dealer who sells it.

Some photographs are shown by the same house in which the wide mats of colored paper have flower forms done in water colors scattered over them; in one the flower is the wild rose, in another the violet and in still another the apple-blossom.

A photograph of a musical subject has a frame made in the likeness of an opened roll of music; it is done in white enamel paint, and quite closely covering it are the notes of the staff in gilt. It is intended that this frame should be hung over the piano.

A long-felt want has been supplied by the importation of the Bagdad rug, which makes it possible for people of moderate means to adopt the sanitary method of hard wood or stained floors, without having to buy an expensive covering. Formerly one had to buy a rug for \$80 or \$100, or else have a square of ingrain or brussels made, which was anything but handsome. These Bagdad rugs are 9 ft. 7 in. long x 5 ft. 3 1/4 in. wide, and are in two styles, striped and mixed. The former are \$8.75 and the latter \$10.75. They are of course not nearly so thick in texture nor so fine in quality as the Turkish, but they are closely woven, and apparently durable.

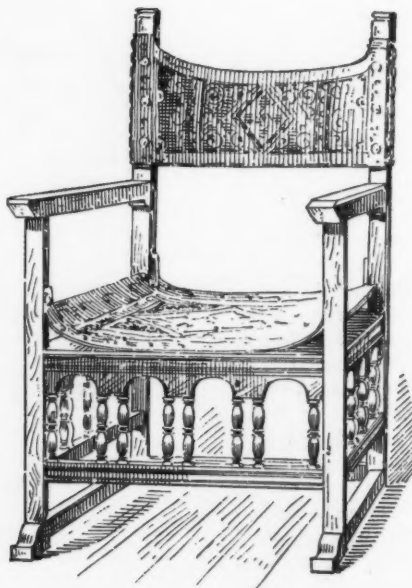
Turcoman portières in olive, cinnamon and blue, solid colors, with netted fringe, are \$14.50 a pair; others of lighter weight are only \$9. A cotton material in mixed colors of red and blue and white sells for \$1 a yard; it is quite Oriental in effect, and would prove durable enough if the light upon it were not too strong.

Tinsel Madras comes more heavily gilt than ever at \$1.95 a yard. It will wear reasonably well with care.

Low wooden screens in imitation of oak, twofold, and ornamented on top with spindles and balls, may be bought for \$2. They seem to be strong, and are marvels of cheapness when compared with the prices asked for the simplest screens a few years ago. Taller ones are \$3 and \$4, and a threefold one with panels of Japanese gold embroideries is only \$6.50. These pieces of furniture are wonderfully decorative as well as useful, and it is pleasant to find them cheap enough for every one to have.

Some rich-looking French tapestry in dark red, green and old-gold grounds have brocaded figures in flower designs; they sell for \$6.75 a yard. They are very thick and heavy, and are suitable for upholstered furniture or for tufted chair cushions. Where heavy portières are needed, this tapestry would be handsome, although it would be necessary to have a lining, which would add considerably to the expense.

A china clock, circular in shape and brass-mounted, sells for \$10; it is suspended by a heavy brass chain, and is decidedly ornamental. Marble clocks are of more graceful shape than formerly, and a small one in rich red with a narrow brass moulding around the top is a striking feature on the shelf where it is shown.



LATE RENAISSANCE EXAMPLES OF HALL AND DINING-ROOM CHAIRS.

(SEE "MODELS FOR CARVED FURNITURE," PAGE 127.)

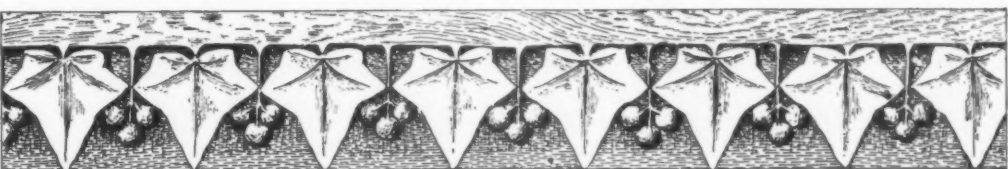
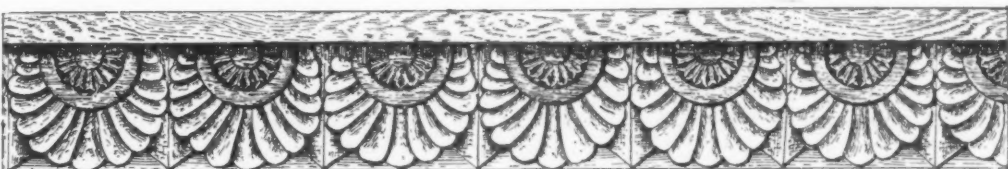
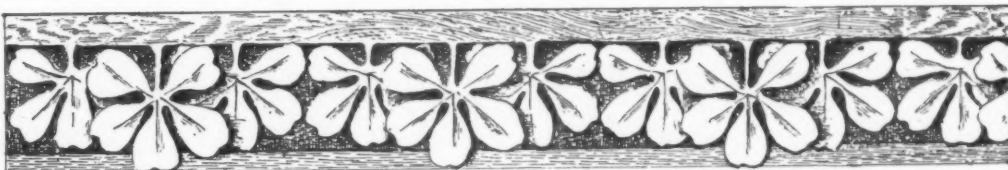
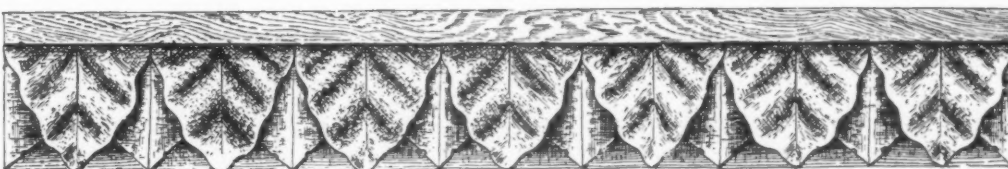
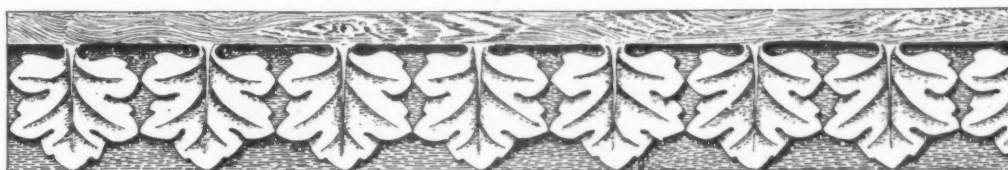
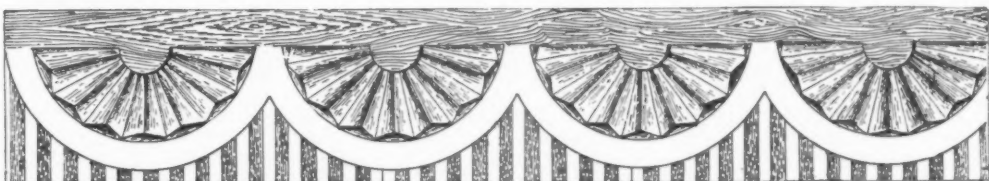
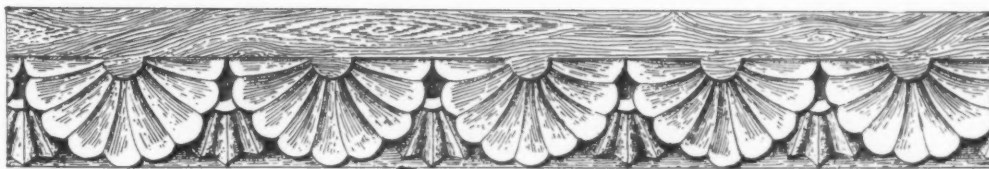
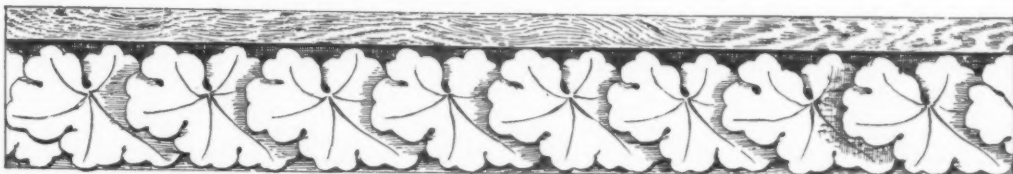
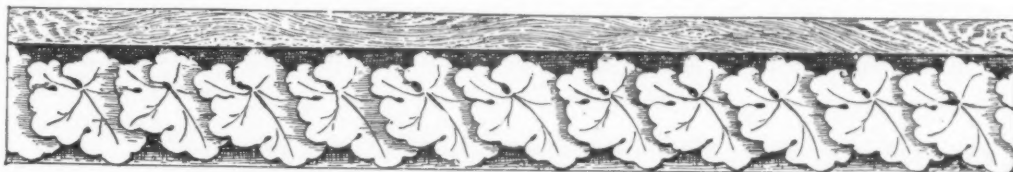


## SOME NEW WALL HANGINGS.

WHILE the season may probably see fewer mere novelties in paper hangings than last, we are able to say that most of those to be introduced or already on the market have other claims to consideration than the fact of their having been printed from fresh rollers. The growth of public taste necessarily reacts on all industries based, like this, on the art of design. Manufacturers are usually very ready to respond to any improvement in this respect, though to do so costs money. There is now a variety in the demands of their customers never known before, and a design may first be carried out with the aid of costly handwork, to be afterward prepared for machine printing should the expense appear to be warranted, which a few years ago would never be undertaken at all, because the demand for hand-printed papers did not exist, and there was consequently no way of determining the extent of the popular demand for cheaper reproductions of the pattern. At present manufacturers have less to risk; the sale of the finer grades of paper not only pays for getting out an elaborate and beautiful design, but serves to gauge the popular demand. Consequently, designers are encouraged to take more time and give more thought to their work; beauty rather than eccentricity is required of them; the printing is more careful, and, as has been hinted, is often supplemented by handwork; and manufacturers take pains to meet the requirements of architects and owners of houses by bringing out specially prepared papers for special purposes.

Among the novelties prepared for this season is one which will commend itself at once for use in large halls, dining-rooms and libraries—in short, wherever wall paper would seem to lack strength and firmness of texture. This is a large-grained burlap canvas printed in bold tapestry designs in water-colors, rendered impervious to moisture by a patent process. The designs are handsome Gothic, old Persian and Renaissance diapers in rich and subdued browns, olives, russets and grays, showing everywhere the warm-tinted canvas ground, and admirably adapted for supplementary handwork, which may be applied after the fabric is hung and the room furnished, thus bringing it into perfect harmony with everything for which it is to make a background. It is put up like ordinary wall paper. Another useful material certain to become popular is the same firm's "Sanitary Washable Wall-paper." This is intended for bedrooms, bathrooms and nurseries, and is printed in oil colors on an oiled ground from engraved copper rollers. The designs are both geometric and floral, the colors mostly grayish blues and greens and light brownish reds, retiring and pleasantly toned. Some have effects of two and even three tones of color in picturesque tile patterns. These are more especially intended for the nursery.

The use of cretonnes for curtains, loose cushions and other furnishing of the sitting-room and bedroom has induced one well known firm to manufacture a line of cretonnes with wall papers to match, so that those who deal with them may experience no difficulty in fitting up thoroughly harmonious rooms. Should a little variety be desired, a choice is offered between several examples of the same pattern printed in varying combinations of colors, some giving a warmer, some a cooler tone, some more intense, others fainter and more neutral. But as, in our small rooms, very slight variations of tone and texture are at once detected and found to be sufficient, the principal object has been to produce papers to match the cretonnes as closely as possible. This has been accomplished in a great many patterns and colors, the pleasant buff ground of the stuff being imitated to perfection, and the faint blues, gray greens, pinks and brownish olives of the pattern reproduced with just that shade of difference requisite to avoid monotony. Ceilings and friezes are supplied to correspond. It is necessary to see these fabrics to appreciate the rich yet subdued effects that may be obtained with them. Some have luxurious flower designs printed on a twelve-roller press—the only one in America—and having two extra colors (fourteen in all) added on a hand-press. When it is remembered that all these tones are at one end of the scale, and that there is no confusion of tints, no extravagant relief, but the richly patterned surface keeps its place as a background, no matter how delicate in hue and shape the object placed in front of it, we must acknowledge that a great stride has been made in designing wall papers, and that it may now fairly claim a high place among the industrial arts.



WOOD-CARVING DESIGNS FOR EDGINGS AND MOULDINGS. BY BENN PITMAN.



#### A TALK ABOUT FURNITURE.

"FURNITURE in the best modern houses is as much an integral part of the structure as the wainscoting or the trim," said Mr. William B. Bigelow, the architect, who as a designer of furniture has had large experience. The Flood house of San Francisco may be accepted as a typical instance. Each piece of furniture in it was specially designed. Like others of that increasing number of show houses that marks the new era of wealth, the Flood house reproduces architecturally and in the decoration of its interior certain defined styles. It follows that the spacing or balancing calls for response in the furniture both as to dimension and harmony of line, in order that the artistic unity may be preserved.

"There are two pieces of furniture which are particularly valuable in contributing to the architectural effect of a room—the sideboard and the bed. The sideboard may fitly be the efflorescence, as it were, of the wainscoting, carrying the lines to the ceiling, where it unites and becomes a part of the frieze and cove.

"I remember in one of the Colgate houses to have seen the wainscoting expand into a superb dresser, filling almost an entire wall, and which, glittering with glass and plate, was the decorative feature of the room.

"Bedrooms have also become show rooms, and chiefly owing to the architectural importance they receive by means of the bed, which, in many houses, is built in with the woodwork. The head posts are mortised to the wainscoting, and afford the most desirable opportunity for accenting the style of the room in form, ornament and draping. In some instances the bed is placed on a dais and is approached by a step, and sometimes two. One can easily see what importance such an imposing piece of furniture so finely placed might assume in a room."

"Have these beds canopies?"

"Generally they are more imposing with canopies, and can be made regal with draperies. I have seen a bed made for Mr. Andrew Carnegie, adopted from a First Empire model, in which the motive is taken from cornucopiæ. Four of them meet in the middle of the bed and curve upward into low posts holding bunches of Easter lilies. This bed has no canopy."

"What are the prevailing styles for furniture?"

"Principally Renaissance. But in enamelled furniture and white and gold, there are the Louis XIV. and Louis XV. styles, and Louis XVI., with its many modifications, of which the Adams is the favorite. In the Flood house, to which I alluded, the music room is in Adams style."





"What is the distinction between the Louis XVI. and Adams styles?"

"The lines of the Adams are straighter and more severe than those in Louis XVI. furniture. There is much the same delicacy and grace of form in the Adams that we find in the latter; but in the English adaptation gilding and rich brocades give place to simple inlays of rare woods for ornamentation and more quiet upholstery. Festoons of flowers connected by small medallions are a feature usually introduced into the frieze and fire-place, and the woodwork is white or cream-color, without gilding or other decoration."

"What is the derivation of our 'Colonial' style?"

"Colonial furniture is not a development; it is rather the result of the architect's limited resources, frankly accepted. Therein greatly lies its charm, perhaps. It answered the needs of the time—nothing more. A century or so ago we had neither the workmen nor the wealth for anything better. We could not have carvings, but we could have fan-shaped groovings and spindles. The appreciation of the fitness of the furniture of that epoch, showing traces of its mingled English and Dutch influences, gives it its creditable place to-day."

"There are some beautiful adaptations of Colonial furniture to be seen. I know, for instance, an old high-posted cherry bed with twisted lines, enamelled ivory white and hung with gray velvet curtains, and instead of a head board the space is filled with an ivory-tinted relief of a group of Luca Della Robbia's "singing children." But to return, modern furniture is, then, but a reproduction of old styles?"

"Not slavishly so. Individual temperament is a factor in America, and asserts itself with the more force by virtue of our isolated position. We are not so deeply penetrated with the influence of the past as are foreign designers. A Frenchman reproducing a Louis XVI. room would copy literally all the details of that period. An American designer would work more freely, and the result would be an adaptation more or less spirited and artistic, according to his ability. The racial equation is as persistent as the personal equation."

"Then that impetus toward originality that followed the invasion of 'Queen Anne' has not been sustained?"

"No; most things have been already well done, and after some vain endeavors we have swung back to a better appreciation of that fact, and also to a sense of the value of repose and harmony in our surroundings."

"Yet it seems to me that one could even now recall some interiors in which the furniture needs the riot act read daily."

"Possibly, but not in the best houses. In carrying out any style, there should still be diversity. For example, upholstered furniture, in which the sense of structure is largely lost, and which for that reason is in disrepute, is

CARVED WOOD FRAME  
—APPLE BLOSSOMS—

C. W. Jencks

generally introduced in at least two pieces in each room, and one of these is a capacious easy-chair. That is an extreme instance. Otherwise furniture is varied in color. A Louis XVI. drawing-room will display tints of rose, blue, green, in combination with gold and the result be a delicate, reposeful harmony."

"I take it you do not prefer old furniture to the best American reproductions of old styles?"

"That does not follow. The good pieces of old furniture that come to this side of the Atlantic deserve all the arts we can give to their preservation. I have known \$1000 to be expended in restoring a single object, but that is a second cost that few persons are willing to pay, and few pieces are worth such expense."

"Then the sincerity of the old-time artisan is wholly a thing of the past?"

"I would not like to say that our home-made furniture will be in as perfect condition after two centuries as that is which *he* has left behind him. The conditions are so different here that the best piece of old furniture cannot withstand them. Our climate is an agent of destruction. For example, the old-time workmen used single slabs and mortised them together. Our extremes of heat and cold will rend a single plank in two. I have seen a board twelve inches wide vary half an inch in winter and summer. We all know that drawers refuse to go in, and then refuse to come out; legs are ready to walk off alone; seats and backs to part company; chasms yawn and fingers are pinched in insidious cracks. These are difficulties the old artisans did not have to meet, and the consequence is, that while their joiner work holds, the wood itself gives way. But the American workman has made this an age of glue."

"That is generally said in reproach."

"Wrongly said then. The first thing we have to do with antique furniture is to take it apart—that is, if it is worth the trouble and expense—and to fortify it with our American glue processes. Instead of using a single board we use three thin layers. These are glued together, crossing the grain, and can defy both heat and frost. It is an expensive process, and is used only in furniture, even of modern construction, which is intended to outlast the caprices of fashion. Moreover, for such work only wood that has been thoroughly seasoned is available. One firm uses for its choicest work wood that has been in preparation twenty years. For the larger amount of work that would soon exhaust this wood. Large and expensive steam-drying rooms are built to shorten the natural processes of drying."

"What woods are in largest use?"

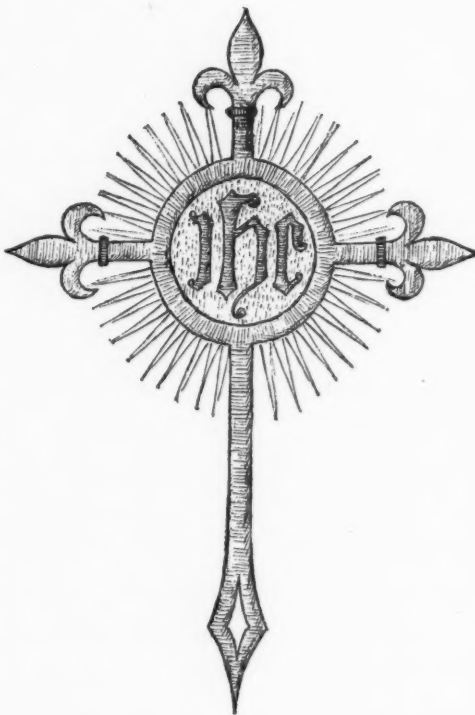
"No woods have yet nor ever will supersede mahogany, rosewood and English oak. Many new woods have been introduced: teak wood, for example, in Indian carvings; Cocobola, which is a dense purple-tinted wood, only used in inlays and veneer. American woods, which have been so extensively developed within the past few years, submit admirably to treatment: Staining and the use of acids and spirits not only give body and texture to inferior woods by expelling and taking the place of perishable qualities, but give color, value and tone. Ammonia fumes, for example, make an admirable substitute for the color of old English oak. There are other ways, too, of treating woods aside from giving them the appearance of natural woods. One firm has undertaken, with much success, to reproduce the 'verniss Martin' effect, which you know of course is the gold-lacquered surface greatly in vogue in France a century ago. There is yet much to be done in marquetry, and vastly superior to the Dutch marquetry, with which we are most familiar." M. G. H.

## Art Needlework.

### DORSAL CURTAIN.

THE design given in this month's number is for a dorsal curtain, specially designed for Trinity; but there is, of course, nothing to prevent its being used at any time, or throughout the year. The prevailing tone is to be subdued greens and gold; the wild iris has been chosen by the designer partly for its symbolical trefoil and partly for its golden color.

The ground of the curtain should be of soft, dull-faced cloth and of a dark olive or dead leaf green; that kind of woven felt known as "Hollandaise" makes a very satisfactory ground for a dorsal curtain, as no special strength is needed; for an ordinary curtain in constant use some more lasting material is better. The curtain must be at least seven feet wide, but may be made much longer than the design shows, according to the space



CROSS TO BE EMBROIDERED ON LINEN.

on the church wall to be decorated. If the dimensions are altered, it will, of course, be necessary to place the device in the centre, and to avoid too great an expanse of the *poudre* cloth, the wide border may be repeated at the top, either omitting the narrow border altogether, or placing it above the wide one, both at the top and bottom of the curtain.

The cloth must be joined up in breadths before being marked for embroidery, the seams laid open and well pressed, cutting the selvedge here and there to allow it to lie perfectly flat.

The whole curtain should be framed, as formerly described, in a seven-foot frame large enough to take the full width of the curtain—that is, if it is to be made deeper than shown in the drawing. If a comparatively shallow dorsal only is needed, it may be framed the other way,

that is to say, the shortest side being taken as the measure for the frame. Only a narrow portion of the work need be strained at once, the remainder of the curtain being carefully rolled and fastened in a sheet or wrapper until it is wanted. After one frameful of the embroidery is finished, the next part must be framed, the finished piece being covered with silver paper and wadding before being rolled up, so as to protect it from injury. The design will, of course, be marked on, as previously directed, with white (oil) paint done by hand over the pounced lines; there is no other satisfactory means of putting designs on to material for embroidery. All attempts to print or iron on patterns result in inferior marking and irregular effects.

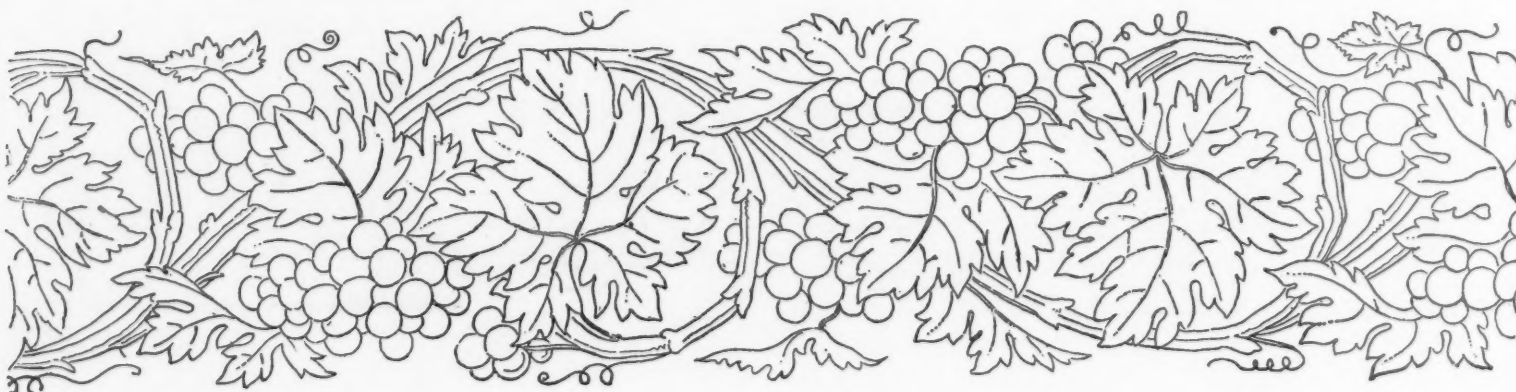
Supposing that the wide border is the most convenient to commence with, the golden tones selected for the wild iris flowers must give the character to the whole curtain; no more beautiful shades could be chosen than the natural ones, with the spot of deep orange in the centre of the petal, but the treatment must be wholly conventional. Tusser silk, brightened after working with filo-floss or other pure embroidery silk, will look richer and more effective at the distance from which the curtain will be seen than if the work is executed wholly in a finer silk. The leaves may be worked with crewel touched here and there with tusser or filoselle. The grayish greens of the wild flag should be used for the border; only enough of a stronger tone being used to prevent monotony or poverty of appearance. The lines running across the curtain, and also those dividing the iris groups, should be worked with twisted chain or rope stitch in dull reds of two shades.

As rope stitch is not often used, and the directions for it may have been forgotten, I give them again: Begin as if for chain stitch, but after the first chain loop is made put the needle in each time well behind it, pushing in to one side in place of starting each new loop from the centre of the last one; this gives the thread a turn over or twist, which produces a much richer effect than ordinary chain or stem stitch. Crewel will be best for working these lines, as it will look softer, and at the same time thicker than silk. The same coloring may be used for the narrow border; but as there will only be a small portion of yellow in the conventional bud, it must be worked in the medium shades—not too light or too dark.

The trefoils powdered over the ground must be worked in a green, very distinct from the ground, but with a good deal more yellow in it than those used in the border, which must be much grayer in hue. A yellowish green, leading to the yellow in the triangle and outlined with gold colored silk worked in thick stem or couched, whichever is preferred, will look best. The trefoils themselves must be worked in laid stitch sewn across with silk of the same color; but crewel will look better than silk for the leaves themselves. The effect to be produced is that of being but slightly raised from the ground by the difference of tone, keeping the whole surface distinctly lower than the borders and much lower than the central decoration.

The three groups of iris in the centre must be worked in silks, and may be a little stronger in color than those in the border. They should be outlined with Japanese gold thread after the work is finished, feather stitch being used for the flowers and stem stitch for the leaves. These also must be of a stronger green than those in the border, varied a little, but not too much in tone, and outlined with fine gold thread.

The triangle must be separately worked on linen in a raised gold stitch, and applied after the iris group is





finished. A fine gold diaper pattern will probably be found the best, sewn down with red silk, or brick stitch may be used if preferred. After the work is done it must, of course, be pasted, allowed to dry, and then cut out and fixed onto its place on the dorsal in the manner we have often described. It will look better if outlined with dark red silk cord or chenille to lift it from the embroidery on which it rests.

It will probably be necessary to touch up the iris embroidery after the triangle is applied, as it is scarcely possible to allow sufficiently for the effect the mass of dead gold will produce till it is actually seen in position. In working the foliage care must be taken to make the coloring toward the extremities of the stalks a good deal darker than the rest. In fact the tones should be chosen only a little relieved from the dead leaf color of the ground.

When completed, the effect should be that of a dark ground enriched with the powderings, which must not, however, be allowed to stand out, or what is technically known as "jump." The borders should appear distinctly lighter than the ground and quite in relief from it, and, lastly, all the brilliance should be reserved for the central ornament, which may be made as rich and striking as possible.

Small quantities of very strong colors may be used in the three irises appearing at the points of the triangle, or they will look poor and faint beside the gold work. Tawny or bronze hues may also be introduced into the foliage, forming a link between the color of the cloth and the gold. The veins in the centre of the trefoils should be brown, the shadow color of gold and somewhat strongly marked; or very fine gold thread may be used with good effect, provided that it is not allowed to make the trefoils too conspicuous.

When all the embroidery is finished, the curtain should be carefully stretched by pinning or fastening it down with drawing pins. If it is large this may be done by laying a clean sheet beneath it on the floor, and if it is very slightly dampened on the back it will dry quite smooth and flat. Ironing is always a mistake and should be avoided. An interlining will probably be found of advantage in making the curtain hang better; it should then be lined with cashmere or some other suitable lining and finished off with rings at the top for hanging on the chancel wall. If a rod is used it must be brass, of important-looking thickness, with some suitable ornament at each end.

The fringe should exactly match the color of the ground and be of worsted. It should have the appearance of being, in fact, the cloth fringed, and should be at least five or six inches deep. It may be tied with a sombre shade of old gold colored silk. L. HIGGIN.

#### THE HONEYSUCKLE TOILET SET DESIGNS.

THE honeysuckle toilet set, part of which was published last month, should be worked on very fine linen; the edges can be fringed out or trimmed with lace. The design may be worked solidly in with Kensington stitch, natural colors, with either filoselle or filo floss. The coloring must be very delicate. Three shades of salmon pink—the lightest almost white—will be needed for the bloom. The leaves can be varied with two or three shades of yellow green and the same of a coil gray green. The waving stems must be green shaded with warm brown; the seeds are very pale yellow shaded with green. The long spray branching each way from a centre stem will serve to cover a pair of glass toilet bottles. The material must be tightly stretched over the bottles, and neatly sewn down one edge; then the material is gathered in around the neck, thus forming a full frill, in which the mouth of the bottle and glass stopper are partly imbedded. A ribbon bow is required to finish this off properly. Part of the same spray can be utilized for the top of a pin-cushion. The border given at the top of the first page in the October Supplement can be repeated to any required length for edging a bureau slip or large mat for a comb and brush tray. This toilet set would likewise look well painted in the colors indicated on bolting cloth, afterward lined with

very pale blue satin and trimmed with a fine flat pleating of bolting cloth or a full frill of lace. Gouache colors will give the best effect for this treatment.

#### EMBROIDERED BAG DESIGN.

THE design is intended for an ornamental pocket or bag, so to be worked on dark blue velvet of the color known as "old," a kind of dark electric or gray blue. The work must be backed and framed, and before anything else is done the device which underlies the embroidery must be worked in one of the gold fancy stitches which have been previously described in *The Art Amateur*. If this is thought too troublesome, it may be worked in simple brick stitch, using six threads of the finest Japanese gold thread, and taking the stitchings alternately at equal distances over two at a time. The gold being finished, the embroidery must be worked over and, apparently, under it, as shown in the drawing. Delicate terra cotta or other broken reds, gray blues and pale olive greens may be used, working the leaves solid, with the stitches in the direction shown in the drawing. The bag should be made up with plain velvet at the back, and lined either with white or with a delicate apricot-colored silk, and finished with silk cords to match the velvet. L. H.

#### NEEDLEWORK NOTES.

DOWN pillows are more popular than ever. Formerly one of moderate size, covered with plush or embroidered satin, and regarded entirely in the light of an ornament, was all one ever saw in a room; but now their name is legion, and they are round and square and oblong, and they are made of silk and velvet and cotton, and even of grass cloth over a color, and, what is best of all, they are for actual use as a rest for back or head, or as a cushion to sit upon. They may be bought uncovered for \$1.21, which is for a small size; for \$1.81, which is large, and for \$2.50, which is the largest size that comes.

The pillow coverings most in use are the soft silks in gay colorings, which are from \$1.50 to \$2 a yard, and which are so inexpensive that they may be renewed when soiled.

A covered pillow in white with old blue figures sells for \$3.50; it is trimmed around the edge with a ruffle of the silk made of the doubled goods, to avoid having a hem, and sewed in with the seam all around. Another very large one covered with a Bagdad square in dark red and trimmed with a fringe of the same is \$4.95; this would be particularly suited for a lounge, and would last long.

The large melon-shaped pillows are made and stuffed in sections before being put together, and have for that reason excellent wearing qualities, it being claimed that they never get out of shape. They are \$1.75 uncovered, and \$3.50 covered.

Square pillows are sometimes trimmed around the edge with a deep full ruffle of rich-looking lace, which gives a graceful effect, but the old-fashioned moss trimming in the color of the cushion or a heavy silk cord are more often used. It is not necessary to have any finish at all if the covering is handsome.

Cotton velvets in the dull colorings much in vogue now are very suitable for pillows. The trimming may be as suggested above with a ruffle of lace.

It is not uncommon in handsome drawing-rooms to see several pillows piled one upon the other on the floor; this is evidently copying the Oriental custom of having rugs and pillows abound in every available space.

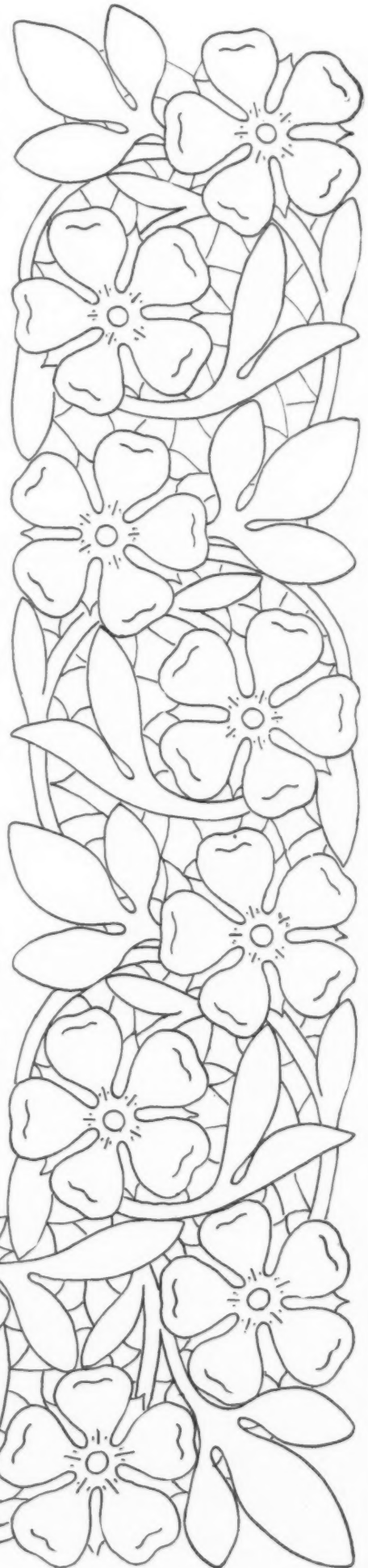
Blue denim embroidered with white cord is still popular for pillows, and Turkey red with a netted covering of heavy white cord is very effective. These are properly called yacht pillows, but they are not confined to such quarters by any means, and are suited to drawing-room and sitting-room alike, provided, of course, they are in harmony with the general character and color of the room.

The sachet is as popular as ever, and a recent bride was said to have had three dozen made for her of white satin trimmed with lace and embroidered with her monogram. They are intended for the bureau drawers and to place in the folds of dresses, and are filled with her favorite perfume, the lily, which was made in Holland for the purpose, that being the only place, it is said, where they understand the art of extracting the perfume from that flower.

A new sachet made of satin ribbon about three inches wide is for sale in the shops; two strips of the ribbon nine inches long

are neatly over-handed together and filled with orris powder; the bag is then closed and a large cluster of bows of the same ribbon finishes the top. These are put among clothing or used to perfume stationery.

The simple and beautiful design for cut-work shown in the accompanying illustration is by Miss M. L. Macomber.



## Industrial Art.

### THE EXHIBITION OF ART INDUSTRY AT PHILADELPHIA.

LAST year the trustees of the Pennsylvania Museum and School of Industrial Art organized and held at Memorial Hall, in Fairmount Park, an exhibition of pottery and porcelain. The result, although unsatisfactory in several ways, was, on the whole, sufficiently encouraging to induce the managers to hold a second exhibition this year, especially as the United States Pottery Association manifested, after last year's show was over, the greatest interest in the matter, and promised—at least, a considerable number of its members promised—to send good exhibits and do their part toward making a more creditable display if they should get another chance.

So this year the trustees have tried again, and the result is certainly an improvement on what was done last year. Instead of being confined to pottery and porcelain, the exhibition includes stained glass, terra cotta and tiles, pottery and porcelain, glassware and mosaic work, and the committee has been enabled by the provisions of the Joseph E. Temple trust to offer liberal prizes.

The Temple trust means a bequest of \$50,000, which was left to encourage such work as this. Mr. Temple was especially desirous that the money should be spent in promoting the interests of the American workman as distinguished from the business houses, which usually manage to get the credit as well as the profit of somebody else's work, and the prizes are largely such as may be competed for by individual workers. The prize for cartoons and designs for stained-glass is noticeable in connection with this idea. It has enabled the artists who were interested in glass work to show and get credit for their designs, whether they happened to have such connections with manufacturers as made it possible for them to show the finished windows or not; and the exhibit that has been elicited by this means is far from being the least interesting part of the display.

The stained-glass people make the most imposing exhibits of all, those by the Tiffanys and by Mr. Francis Lathrop being especially noticeable. Mr. Lathrop's windows are decidedly the best, so far as the painted portions are concerned, and this is unfortunately no small part of the effect, in spite of the attempts which have been made to do without it and to get effects in colored glass pure and simple.

One of Mr. Tiffany's windows—"In Days of Old"—is a glitter of colored light, rich and brilliant; but the others, even the "Victory," which is much like the foregoing in design, are seriously marred by the flesh painting.

In the "Victory," as far as the glittering armor and the glowing sky and the waving banner are concerned, there is no fault to be found, and the white draperies of the young women who are dancing in the foreground are exquisite in color quality and wonderfully interesting for the ingenuity displayed in the manipulation of the glass so as to express the folds without the use of paint; but the jaundiced hue of all these faces and arms is painful to contemplate, and forms a sad blemish in what would otherwise be a beautiful impression.

But why attempt to paint flesh in such surroundings? It strikes me that it is an impertinence, anyway, however well it may be done. There is not the slightest hint of imitative truth of representation anywhere in the work except in this. Here is a man all covered with armor; he is as transparent as the air—nothing but a play of colored light until you come to his face, and that is about as opaque as a piece of leather. Surely, it would be better either to paint all parts of the window, or not to paint it at all.

One of the Tiffany windows, Da Vinci's "Last Supper," done in glass, is less objectionable, simply because the painting is well enough done to keep the faces luminous and pure in color; but even in this one the attempt to make a picture has run away with the window idea, and the floor and walls of the room have a prominence and solidity about them which they have no business to have in this place.

For richness of color, quality, and harmony, too, I think that Mr. Maitland Armstrong's memorial window, a "St. John," is really the best of all; but, unfortunately, the elaboration of the face has resulted most disastrously in this case also, and the drawing of the figure is weak and poor.

A loan exhibit forms a most instructive feature of the exhibition, and enables any one who cares to do so to study the changes which have come over glass manufacture since the old days. A good collection of old German glass, belonging to Dr. F. W. Lewis, is shown in a room by itself, which every one ought to go into, but I am afraid it means very little to most of the visitors. It contains examples of pretty much everything that we cannot do in stained glass, and which make our work, larger and bolder and freer and all that, if you please, look just a little crude and careless. Such things when set at our elbows ought to teach us modesty at least, but I can't see that they do.

Besides the finished windows a nice lot of cartoons and designs are shown by La Farge, Vedder, F. D. Millet, Francis Lathrop, Henry Thouron, Will H. Low, Louis C. Tiffany, Maitland Armstrong, the Centuries Glass Co., and others. Some very interesting designs and sketches are shown by Mr. Edwin Ford, of Boston, whose rather slight but extremely graceful decorations are among the prettiest things exhibited.

When we leave the windows, it must be owned that we leave the artistic element in American glass, for about these bristling affairs in cut glass, and especially these that are made by being squeezed in a mould, the less that is said the better, and the "decorated" lamps are most of them simply awful.

In the metal-work which goes with the lamp we have made substantial improvement within the last few years. We have learned to use wrought iron and copper instead of cast brass, and

this is a great gain, but the glass work is still about as bad as ever. Of mechanical skill in the management of the material we seem to have a plenty, but of the taste that should inform the work of the craftsman's hand there is, it must be confessed, a sad lack. It was apparently expected by those who prepared the announcements of prizes to be awarded that somebody would have something to show in blown glass, in colored glass; something engraved or etched; something "sand blasted" at the very least. Vain hope! This heavy cut glass and a few pretty lamps are all there is that makes any claim to being fine or interesting in the least degree. The prettiest, as it seems to me, is that shown by the Phoenix Glass Co., of Pittsburgh. The lamps that seem to deserve mention are by Gillinder & Sons, of Philadelphia.

The pottery and porcelain\* form, however, the most imposing part of the whole display, and this industry certainly makes a much more creditable display than it did last year. The amateurs naturally come out pretty strong, but there are worse people in the world of art, as well as in that other and larger one, than the amateurs, and I am not sure that they are not doing by far the larger part of what is being done for industrial art in America.

For example, where would the best work of the "professional" china decorator be if it were not for the support which he derives from the lady amateur, who is his pupil in such numbers? The best work here by such a man is that by Mr. Frank Meins, of Philadelphia, and if it were not for the classes of enthusiastic ladies which he has gathered, I very much doubt that he would be here at all—that the Seine and the Scheldt would know him, not the Schuylkill, and that his delicate wares would come to us as "foreign luxuries" only. Next to Mr. Meins come the Cincinnati ladies, Miss McLaughlin and several of her co-workers in Cincinnati, and Miss Minnie T. Dwight, of New York City.

This is, of course, for decoration only; when it comes to manufactured wares, I think Messrs. Ott & Brewer, of Trenton, are still ahead with their delicate "Belleek." I wish it were something besides "Belleek." I wish it were less directly a copy of an Irish ware; that in design and execution alike we were not continually reminded of our dependence upon transplanted traditions and imported skill; but until we have something as good that is all our own, let us make the best of it and give all credit to this exquisite work at second hand. Messrs. Burroughs & Mountford, of Trenton, also show extremely pretty things in china, and Mr. Henry Brunt, of Baltimore, has some specimens of beautiful transparent body of remarkable purity. It is a pity that so much time and energy were wasted in working it up into these hideous little artificial flowers and things; but the exhibitor deserves a great deal of credit for his beautiful ware.

In the "staples" of this craft some very encouraging progress is to be noted in the improvement of the form, the make and the decoration of objects not too thin and good to carry human nature's daily food. It seems to me that Mr. D. F. Haynes, of Baltimore, has done rather the most in this way, and deserves the first mention; but the Warwick China Co.—the name is a misnomer, for the ware exhibited is not china at all—of Wheeling, W. Va., makes a pretty good showing, too.

Among the tiles there are two beautiful exhibits, one very small one, but including some few beautiful things from the Providential Tile Co., of Trenton, and a large and exceedingly imposing display from the Mr. Low, of Chelsea, Mass. It is hard to see how such work as the large soda-water fountain, composed of grayish green tiles, exhibited by Mr. Low, could be done better, and the exhibitor deserves a great deal of praise for this highly meritorious work.

L. W. MILLER.

## New Publications.

### BOOKS ON ART AND ARTISTS.

THE second volume of M. Bing's "Artistic Japan" is before us, and we know not where to begin to give to our readers an idea of its rich contents. The text includes carefully written articles on those most popular artists of Japan, Ritsuo and Hokusai, and an illustrated account of Japanese swords and their makers. The separate plates are very numerous, and many of them are exquisite reproductions in colors of remarkable pieces of faience and bronze, of textile designs, book illustrations and kake-monos. These plates with their descriptions furnish material for a thorough course of study of Japanese art. We can only, as the best way of characterizing the publication, give some idea of the subjects and manner of treatment of a few of them. "Ladies Boating" is a copy of a large wood-cut, printed in colors, by Kiyonaga. Two boats filled with ladies in beautifully patterned robes have come close together. Those in one boat are standing as if about to pass to the other. Above them is a large wooden bridge thronged with people. "Sparrows on a Branch of Bamboo," by Teho-sui, are treated in a few tones of brown, pink and gray on a brownish ground. "Mandarin Ducks," pluming themselves in the snow, are by Hokusai. "On the Banks of the Sumida-gawa," by the same artist, shows a group of ladies with a child carrying a lantern strolling along the river bank at evening. The starry sky, the distant city, with its roofs in silhouette, the river with its boats, and even the strand in the foreground, are in one or two tones of blue gray, while the soft colors of the ladies' dresses are given with the utmost frankness, creating an effect of twilight which is surprisingly true. A group of four sword-guards in wrought iron show some excellent specimens of manly antique art quite different from the more showy sword-guards in bronze and silver of a later date. Several designs for printing on stuffs show great freedom in flower drawing, while some repro-

\*This department, with particular reference to the work of amateurs, is specially noticed by another contributor, under the head "China Painting" (p. 125).

ductions of old colored leather and of antique damasks show a mode of design more approaching a mosaic treatment. These stuffs are so well reproduced that not only the tone but even the texture of the material is given. One almost expects to be able to lift them from the page. Two hanging flower-pots with a pulley in glazed pottery, rudely decorated, offer a good suggestion for the decoration of a small conservatory. A double plate of a "Tiger," by Ganku, is an admirable study. Another of "Poppies," by Korin, is chiefly remarkable for its audacious simplicity of treatment, reaching, however, a very happy decorative effect. Many designs are given in the text and several as separate plates from the celebrated "Hundred Views of Fusi-yama," by Hokusai. Netsukés, candlesticks, Buddhist masks, vases, short-swords and designs for actors' costumes are but a few of the other subjects illustrated. [Published by Bing, 220 Fifth Avenue.]

THE CITY IN THE SEA (Venice) is illustrated in seven large, handsomely colored lithographs, which are issued in portfolio form by Frederick Stokes & Brother. The subjects are the Bridge of Sighs, the Grand Canal, the Arsenal, the water front of the Ducal Palace, a view of the Palace from the Square of St. Mark, with one of the celebrated columns, the Piazza, with the Campanile and St. Mark's Cathedral in the distance, a nearer view of the latter building with its gorgeous frescoes and bubble-like domes, and, lastly, the opening of the Grand Canal, with the Church "della Salute." The plates—evidently reproduced from colored photographs—are very correct, and give a lively idea of the architectural beauties of Venice.

PERSPECTIVE: A SERIES OF ELEMENTARY LECTURES, by Ada Cone, is a sensible little manual, in which the elementary practical rules of perspective are deduced from facts of common observation, and are explained so simply and with such a moderate use of diagrams that there is little fear that the young reader will fail to comprehend them. The lectures are carried just far enough for beginners in pictorial art, who do not, as a rule, need to trouble themselves with half of the matter commonly included in books on perspective. (William T. Comstock, N. Y.)

### NEW ETCHINGS.

A LARGE etching by Mercier after Magrath, shows a bit of the Capitoline Hill in ancient Rome. Two pretty girls are standing on the marble steps in the foreground, and a patrician admirer, leaning over the wall, offers a rose to one of them. The tones and textures of marble, flesh and draperies are very well rendered. The form is upright. The same publisher, C. Klackner, 5 East Seventeenth Street, N. Y., brings out a large etching by Mercier after Jules Breton, "Fin du Travail," "The Day's Work Done." A group of three peasant women in the foreground getting ready to return home from their work in the fields, call out to others in the distance; a crescent moon hangs in the sky. The form is oblong. The "Inauguration of George Washington," a large original etching by W. M. Cary; "The Recessional," showing a group of white-robed choristers in a Gothic church interior, etched by James S. King after Jennie Browncombe; "Vespers," by Mercier after Percy Moran; and "Taunton Pike," by Bauer after the water color by S. R. Chaffee, are also among the recent publications of the firm.

### ESSAYS AND TRAVELS.

JACQUES BONHOMME, in which M. Paul Blouet (Max O'Rell) deals with his own countrymen, is doubtless more to be trusted as a source of information than "John Bull" or "Brother Jonathan;" but while written in a lively and chatty vein, it is less amusing, probably for the very reason that it is more veracious. M. Blouet, as an ex-teacher, has much to say on the French school system, which appears to be in many respects a bad one. Having served in the army, he speaks from experience in describing the life of the French common soldier; and like most French writers when addressing foreigners, he finds himself obliged to defend his countrymen against the aspersions cast upon them by their own most popular novelists. In the essay on "John Bull on the Continent," if his knowledge is less, his self-confidence is greater. It is written in his usual rattling style, and is the most amusing part of the present volume, which also contains some extracts "From my Letter-box." (Cassell.)

FRENCH AND ENGLISH, by Mr. Philip Gilbert Hamerton, shows, at its strongest, a tendency which has always been strong in that brilliant writer—to lead or drive his own countrymen to do better those things which an earlier observer remarked were usually done better in France. With this practical purpose in view, he expatiates on the French leaning to regularity and order in their gymnastic exercises, and in mental gymnastics also; on the serious qualities of French artistic education; on the absence of class feeling and class ideas in the matter of education; on French patriotism and other Gallic good things, the spirit of which he thinks might be transplanted to England, and might prove more valuable than even French cookery and French dresses. (Roberts Bros.)

THE NEW ELDORADO is the latest book of travels in Alaska, and gives a good account of that wonderful country and of some of the scenes on the way to it, especially in the Yellowstone Valley. The author, Mr. M. M. Ballou, is enthusiastic about the immense salmon and cod fisheries and hopeful regarding the development of the interior. (Houghton, Mifflin & Co.)

### BOOKS ON PHOTOGRAPHY.

PHOTOGRAPHIC literature has attained such dimensions as to make the formation of a technical library on the subject an easy matter to him who knows how to select. While



many of the books treating of matters photographic are merely primers for the beginner, there are others which treat each branch exhaustively, and which are worthy of a place in the library of the advanced worker. In this class we must place "The Photographic Instructor," published by the Scovill & Adams Co., of New York. Its twenty-four chapters treat of all the usual photographic operations in a way at once simple and reliable. The Appendix gives a brief résumé of the nature and uses of the chemicals and substances employed in photographic practice, and altogether the book is one of the best of its class.

Mr. H. P. Robinson's two books from the same publishers, "Letters on Landscape Photography" and "Pictorial Effect in Photography," are attempts by an experienced artist and photographer to apply the principles of art to photographic composition. Those who have felt the lack of an indefinable something in their landscape pictures will welcome these books as reliable guides to artistic work with the camera. The knowledge and application of the principles which they teach in a manner free from words that darken understanding, will help in the production of pictures which will be something more than topographical studies of landscapes. The typographical make-up of these three books is excellent, and the matter is valuable to all workers with the camera.

#### RECENT FICTION.

**TWO CORONETS** is a brilliant story of modern Italian life served up in alternate slices with a more conventional American romance. The Americans get interested, while travelling in Italy, in the fortunes of a little girl who has claims to the title and estates of the Giordani family. They take measures to place her under the protection of a member of the Alinori, one of whom, Leonardo Alinori, was the chief agent in the scheme by which she had been deprived of her rights. As she grows up, she becomes very pretty, and Leonardo, thinking to make in this way some atonement for his misdeeds, marries her. But through a train of accidents she becomes acquainted with all the facts, and confronts her husband with his guilt, the sudden discovery of which causes his death. The novel should, perhaps, end here; but the author, Mary Agnes Tincker, has preferred to marry Beatrice again to an inoffensive German painter of ceiling decorations. (Houghton, Mifflin & Co.)

**SANT' ILARIO.** Mr. Crawford's latest romance has for its principal motive a fit of jealousy indulged in by the hero with very little reason, his repentance, and his romantic attempts, finally successful, to regain his wife's confidence and affection. The scene is in Rome, the time during the first Garibaldian invasion of the Papal states. Political events, however, enter but little into the scheme of the book, which is mainly devoted to a detailed picture of the home life of the Roman aristocracy. An incident, which assumes large proportions in the story, is that of the murder of the old Prince Montevarchi by his librarian, who had been induced to commit forgery by him and was refused his promised reward. (Macmillan & Co.)

**SUCH IS LIFE**, by May Kendall, seems to require a little addition to its title. It portrays very fairly the life of quiet, well-to-do, not over-refined English people, in the country mainly. Of the two sisters, the elder, who may be said to be the heroine, marries a man who is attached to her, but is coarse and dishonest. He is killed in a railway accident and leaves her free to marry her former lover, then poor, but now grown rich and famous. (Longmans, Green & Co.)

**NERO**, by Ernest Eckstein, translated by Clara Bell and Mary J. Safford, is a historical romance with a purpose—that, namely, of explaining the transformation in Nero's character from the magnanimous and gentle youth to the depraved emperor. It deals mainly with the earlier years of Nero's life, and is, therefore, not such unpleasant reading as might be supposed. The author takes few liberties with known historical facts, but lets his imagination loose in the many blank spaces not touched on by the historians. (Gottschberger & Co.)

**THE QUEEN OF SHEBA**, a story by Mr. Aldrich, which as a work of art is comparable with the best of Hawthorne's, is republished as No. 4 of the Riverside Paper Series. (Houghton, Mifflin & Co.)

#### BOOKS FOR YOUNG PEOPLE.

**THE BLUE FAIRY BOOK** is a collection of some three dozen approved fairy tales, ancient and modern, French, German, English and Oriental, edited by Mr. Andrew Lang. A better selection could not be found. All the old favorites are here. The bulk of the book is translated from Grimm, D'Aulnoy and from the "Cabinet des Fées." The Eastern tales are from the "Arabian Nights," and "The Terrible Head," the story of Medusa, in verse and prose, is adapted from Pindar, Simonides and Apollodorus, by Mr. Lang. Pen-and-ink illustrations, drawn by H. J. Ford, are scattered liberally through the volume. (Longmans, Green & Co.)

**DADDY JAKE, THE RUNAWAY**, and other short stories in the "Uncle Remus" style will be welcome to all who

have made the acquaintance of "B'r'er Rabbit" and "B'r'er Coon." Beside the initial story, there are tales of "How a Witch was Caught" in the form of an old black cat, whose eyes as drawn by Mr. Kemble may well have been as big as saucers; of "How Black Snake Caught the Wolf," "How the Terrapin was Taught to Fly" and "How the Birds Talk." There are also authentic anecdotes of Brother Rabbit and the ginger cakes, and of Brother Rabbit's courtship, and we are taught the reason why the guineas stay awake o' nights and the wonderful story of the creature with no claws. Mr. Kemble's illustrations are excellent. (The Century Co.)

## Treatment of Designs.

#### ROSES (COLORED SUPPLEMENT NO. 1).

THE broad and perfectly harmonious effects in this study are just what amateurs find so difficult to conceive and to execute. Notice, first, that the light comes from the left, and that it is mainly spent upon the central rose. A single ray strikes the opposite edge of the bowl, whose glazed surface gives back a decided high light, and the rest is gently diffused, bringing out petals, leaves and stems just to the degree that suits the aim of the composition.

To copy this picture in oils, sketch the bowl first—it must be faultless in perspective. The roses and leaves may be merely located, if one is skilful in obtaining form while laying on color; if not, they must be carefully sketched in. Let the palette be set as follows: for the background, Vandyck brown, burnt umber, ivory black, raw Sienna, burnt Sienna, yellow ochre and Naples yellow. For the roses, white, Naples yellow, rose madder, cadmium, yellow ochre, burnt Sienna, zinc yellow and terre verte—the last named is to be used with the rose madder and white to produce neutral tint. For the leaves and stems, zinobor greens are added to the yellows and neutral prepared for the roses. For the bowl, cobalt, its varying tints borrowing from those given for flowers and backgrounds. Use bristle brushes mostly, and the largest that can be managed. Keep the warm, transparent colors very pure, and, as a rule, give them the first chance. The more that one is able to do while the colors are fresh, the better. Those who cannot work rapidly enough to carry the background, flowers and bowl along at the same time, and finish before any of the colors are dry, may lay in the dark vertical surface first, bringing it thinly upon all outlines, then the farther portion of the horizontal surface, allowing the color to thin off as it comes forward, in anticipation of repainting. If the canvas is kept in a cool place, away from wind, the colors used thus far will not dry for several days, and the flowers and bowl may be brought upon them with soft effect, much as if all were done at once. The largest rose will bear the most positive treatment, and may be reserved for the last. When all are secured, let the local color of the foreground be carried over, entire, and while it is fresh, the tints used for the bowl, flowers, etc., must be touched in it, to produce the reflections. These are all vague; even that giving the base of the bowl is lost in the light and shadow at the right. The centre of the rose just above is touched with reflected light from the surface below, and the bowl throws back several lights upon leaves and petals at the left—the rose nearest it, at the left, would get a great deal, only for the intervening leaf. Underneath the upper rose, petals and leaves form an interesting compromise—a warm little mass that sets off well the strongly lighted centre of the principal rose, and defeats the hard effect that the dark background would otherwise produce.

Let all these purposes be studied out, that the copying may not be mechanical; and it is to be hoped that the over-anxious and painstaking will not try to substitute a "higher finish," and thereby sacrifice the bold character of the work.

#### FISH PLATES (COLORED SUPPLEMENT NO. 2).

THE treatment for these is fully given under the heading "China Painting."

#### THE ELEMENTS. (4) "WATER."

THE last of the series of these valuable decorative designs (see Frontispiece) is certainly not the least attractive. The dolphins, especially, offer the opportunity for some charming bits of coloring. The necessary preparations for painting on tapestry, the materials required, the methods of painting the sky, the flesh and the hair have been fully entered into in the last three issues of *The Art Amateur*, containing the illustrations symbolical of "Earth," "Air," and "Fire." The representation of "Water," given with this number, completes the series.

The introduction of a sunset effect toward the horizon is recommended. To produce this, first paint in the upper part of the sky with a pale shade of indigo, leaving the white edges of the clouds; then soak the remaining part of the canvas, as far as the horizon, with medium, to which a little water may be added. Into this paint streaks of yellow and red, and blend them gradually

into the blue; work a little gray into the blue for the clouds. The waves must be a grayish green with warmer shadows. To make a gray green, mix yellow, indigo and cochineal; add to this some sanguine in the darkest parts; leave the canvas to do duty for the foam on the crests of the waves.

Some prismatic coloring must be got into the dolphins. The best way to manage this is to put out on the palette separately just a touch of yellow, emerald green, sanguine, cochineal and indigo blue; mix each tint with medium and make them all very pale. Then dip first into one color and then another, putting them on separately and blending them into each other until the whole of the fish is covered; then, when nearly dry, shade with gray, introducing a little brown into the darkest parts. Accentuate the scales, eyes and nostrils also, with brown, and tinge the inner part of the mouth with a little ponceau.

The scarf can be made a delicate lilac tinge. Mix some ultramarine blue and ponceau, to which add a touch of sanguine for the shadows; for the light wash use a very pale shade of ultramarine and ponceau, only allowing the red to predominate slightly.

When the painting is finished it must be fixed by going through the process of steaming—that is, if Grénier's dyes, in conjunction with the proper medium, have been used as recommended. The action of steam on the colors tends not only to prevent them from fading, but it also greatly enriches and softens them, taking away somewhat from the new look.

A word more to those unaccustomed to painting on tapestry silk.

It would be well to keep a spare piece for trying the colors on, as when wet they do not appear the same as when dry, the difference being especially marked if the silk be cream-colored. Also, the brushes for painting on silk should not be so hard and resisting as those used for wool, since the colors do not need scrubbing in to the same extent, because the silk absorbs them very readily; they need only to be rubbed in sufficiently to secure an even tint. Rather more judgment is required in selecting and mixing the shades for silk painting on account of the greater difficulty in making alterations on this material, but when finished, if the work has been properly managed, the effect is very beautiful.

## Correspondence.

#### THE HORSE, IN WATER-COLORS.

SUBSCRIBER, Boston; J. F., STUDENT and others.—The following directions are to be followed in copying in water-colors Van Chelminski's study of a horse, given in colors in the October number: Use warm sepia or burnt umber, thinly first, to complete the drawing, as Vandyck brown and turpentine are used in oils. After this, a very light wash of yellow ochre and burnt Sienna may be carried over the entire body and upper part of the legs, the leather girth and bridle being rather sharply spared. To this tint, add raw Sienna for the more brownish cream tint, like that on the entire side of the horse; the next darker tints are represented by raw umber or by burnt Sienna, according as they are cool or warm; then come the darkest tints, which want sepia. The background tints want the same as for oils, except that a little India ink may be added, and sepia may be used in place of the Vandyck and bone browns. The tint used for the upper part of the background will give the grays on all parts of the horse, more yellow ochre being added where they are rather greenish. Those prepared to copy a study as difficult as this may be trusted to manage the paper as to dampening, etc., according as they are accustomed. When there is reason to doubt one's skill, let only a portion of the model be copied. The head, with a few suggestive touches on the nearest part of the neck, would make a pleasing picture; and either leg, or either pair, with a little of the ground tint thrown around, would make good studies—better any part well treated than the whole made to suffer.

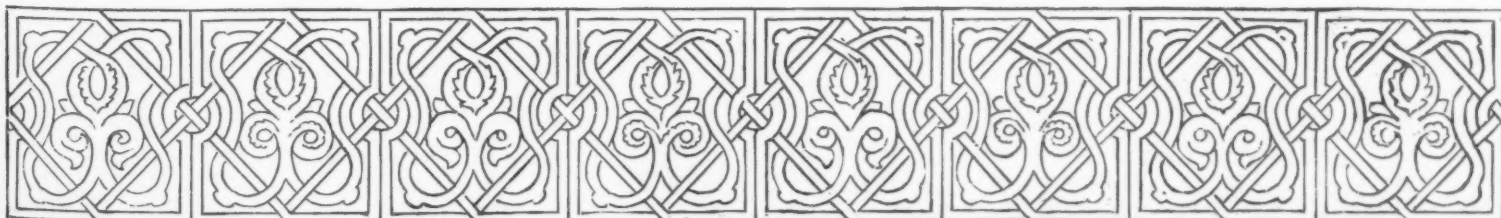
#### RECIPE FOR "DRY-PLATES."

H. G. A., Trenton, N. J., is informed that the following is a simple and trustworthy emulsion for slow landscape plates:

No. 1.	
Gelatine (swelled in water).....	617 grains.
Potassic bromide.....	310 "
Distilled water.....	4 ounces.
Alcoholic solution of salicylic acid (1-10).....	1 "
No. 2.	
Distilled water.....	4 ounces.
Silver nitrate.....	462 grains.

Dissolve the gelatine by gentle heat in a water bath, keeping the temperature of the solution at 105 degrees.

To No. 2 add strong ammonia, drop by drop, until the precipitate is redissolved; then add slowly to No. 1, with constant stirring, in a safe light, of course. Allow the emulsion to cool down slowly to 75 degrees, then pour out into a shallow pan to set.





## THE USE OF PHOTOGRAPHY BY ARTISTS.

SIR: We have a very much-disputed question here, which we would be very grateful to you if you would answer. Is it or is it not legitimate to use photography as a *help* by an artist—that is, a painter of pictures? From an article you published, by Mr. Moran, who speaks as if it were legitimate, we concluded that you think so, and we would be very glad to know how much one may use it.

For instance, in painting a portrait, would there be anything out of the way in taking a number of photographs, to see which pose would give the most pleasing result, and then making the drawing and painting direct from the model, only using the photograph as a guide to rearrange the drapery at each sitting? Or in making an historical or ideal painting, to try groups, to simply see how they look before starting in a large work? Or in collecting studies of different positions of hands, feet, trees clouds, etc.

Will you tell us just how much is right and how much wrong? For there are some who think that if you have a camera in the house that it is a blot on all your work. If this be the case, the advantages which could be gained by its use would hardly pay for having your work branded as not just honest.

Do painters and illustrators use it, and how much? M. L. H.

The use of photography by artists is undoubtedly common, and within rational bounds it is legitimate. It is the abuse of it which is to be condemned. Properly employed, there is little danger of photography being used too much by the artist; for artistic perception, tact and experience are all necessary to make it available in painting. In cases of arrested motion, or of a pose difficult for a model to sustain even for a few minutes, the value of photographic aid is evident; but this does not imply, of course, that the living model may, in any case, be dispensed with altogether. In the open air, the artist need not be reminded how, by means of camera and lens, he may be saved valuable time, and how his memory may be refreshed for the future working up of his rough sketches. Let him, by all means, if he desires to do so, photograph clouds, trees and bits of foreground, a flock of sheep or a herd of cattle, picturesque costumes and what not—not to copy into his pictures, but as memoranda only. In portrait painting, it is an excellent plan to bring in photography as an aid to get the sitter and his friends to decide on the most familiar and natural-looking pose. For book and periodical illustrating, photography is largely used as an aid to the draughtsman, who often, to save time and insure accuracy in details, draws over a photograph, which is subsequently removed by a bath of bichlorate of mercury. For artistic work in genre subjects this would be unsuitable, if only for the reason that correct perspective is impossible under such circumstances; but drawing over a silver print is common in portraiture among even the best magazines, and in architectural views and interiors nearly all pen-drawings are reproduced in that way for illustrations in papers and magazines. We do not commend such work to the art student. On the contrary, we warn him that he should be a first-class draughtsman before attempting anything of the sort; and even then he should never forget that, in drawing over a silver print, he is working like an artisan and not like an artist.

## PAINTING ON COBWEBS.

SIR: Pretty and dainty work is painting on cobwebs, and, fairy-like as it sounds, it is quite possible for skilful fingers. Exquisite specimens are brought to America from Innsbruck and other places in the Tyrol, and one family there, called Unterberger, is said to derive a large income from that source.

The garden spider radiates and the house spider spins countless tiny threads, which of their own weight soon settle into a solid mass. It is this latter that must be used for the work. Take great pains to find a clean web. Unused rooms and woodsheds and the overhanging eaves of porches and piazzas are much loved by the insect for its home. Cut a square out of stiff cardboard, leaving a border like a mat for a picture. About four by five inches will be found as large as can be conveniently slipped into the queer corners where the little spider may choose to build. Put the cardboard under the web and press upward. The web will loosen and come off on the frame. Take care not to let the overhanging ends of the web lap over on the frame, for although slight, they may make an ugly line across the work. Unless a very thick cobweb can be found, it will be necessary to repeat this process many times. The thick webs are the old ones, and these latter are not as apt to be clean as the new ones. Having by four or five repetitions formed a thick cobweb material to work upon, lay the frame upon the design to be painted upon it. Christmas cards or autumn leaves form pretty models. Simple combinations of flowers will be best for the first essay, although Frau Unterberger makes beautiful copies of the old masterpieces.

Outline the picture with a small brush and water color. Touch the surface lightly, and a gluten will be found which readily responds to a moist brush, only if too much worked, as in putting in backgrounds, it runs into a hole. This can sometimes be repaired by putting a new piece of web underneath the hole and

and careful, and do not despair if at times the work seem almost spoiled. The web is capable of much repair. Sometimes it serves to put a fresh piece of web over the whole work. It will mend weak spots and soften the completed painting. Leave a margin a quarter of an inch wide entirely untouched by color all around the picture. This will show the wonderful material on which the picture is painted. A square inch or so of the web can be put on the mat of the picture to show the raw material. When finished, put a fresh mat on each side of the work to cover the ragged edges of the cobweb.

The work is delightful from beginning to end. First in your daily walks watch where the little spinners live. Then collect the webs in the early morning—they will show so clearly covered with dew—and put on them some delicate design, and a mysterious and dainty piece of work will be the delightful souvenir.

M. H. S., Newburgh, N. Y.

## THE ART OF ILLUMINATION.

SIR: Mr. Jenckes's articles on Illumination in *The Art Amateur* seem to me to be of extreme value and interest. There are two or three questions concerning the art which I would be glad to have answered:

(1) In illuminating, for instance, a "Book of Hours," is it not canonical to confine one's self to a limited range of colors—red, blue, black and gold? I remember reading, years ago, that sacred names should only be painted in these colors.

(2) Can the body of the text ever be put in in any other color than black? I have seen it in a vivid blue in one illuminated manuscript, but I do not know whether it had any artistic merit.

(3) Would it be too much of an anachronism to put in unmounted photographs here and there in such a missal? I fear it would, yet it seems as if small photographs of sacred pictures would lend variety and some additional interest to such a book.

"CHURCHWOMAN," Boston.

(1) With regard to the use of colors in illumination, there is probably no ecclesiastical canon, but artistically the best result is produced by the use of comparatively few colors arranged on a premeditated system.

(2) The body of the text may be of any color. Some of the old manuscripts have the lines in different colors—six or eight alternating—but they are not good examples to follow. It is best to keep the text in some dark neutral color, which serves as a foil to give value to the brilliancy of the ornament. The words are supposed to carry their own interest, and really have more value when kept quiet and uniform in color, thereby contrasting with the brilliancy of the added ornament.

(3) There is no objection to the insertion of photographs. Small ones with gold borders are very effective among the colored decoration. There is no anachronism in their use more than there is in the use of aluminium, which was unknown to the old illuminators, as were photographs. We are to imitate their art in using the best materials at our command, which was what they themselves did.

## SUNDRY QUERIES ANSWERED.

SUBSCRIBER.—Mrs. Z. DeL. Steele painted the panel of Nasturtiums given in the October number of *The Art Amateur*. This is the same clever artist who painted the study of Ferns which was published in July, 1888.

S. P., Salem, Mass.—To obtain a good impression of a seal or other small intaglio, if sealing-wax is used, melt it not with a flame, but in a vessel plunged in boiling water or hot sand. When melted, moisten the seal a little with saliva, taking care to form no bubbles on its surface, and plunge in the wax. Let it remain for a moment. Then cut the wax around it with a penknife, lift it out, taking a certain thickness of the wax along with it. Plaster of Paris may be applied with a brush to strengthen this mould, from which a proper copy of the seal or medal may be obtained by pouring a little more plaster into it. Sulphur colored with terre verte, with yellow ochre, or with lampblack, may be used instead of sealing-wax.

F. B. K., Lansing, Mich., is informed that the removal of a mounted print from the mount without injury to the print, is not an easy task. Probably the best method is to place the mounted print in a tray of water, with the print uppermost, and allow it to remain until the water has penetrated through the mount and softened the paste. The process may be hastened by sponging the back of the mount with hot water. Some skilful photographers have been known to remove mounted prints by starting a corner with a sharp penknife and then stripping the print boldly from the mount, but the practice is not apt to succeed in unskilful hands.



SUGGESTION FOR DESIGN FOR A BIBLE-MARKER.

(PUBLISHED FOR A. S., BALTIMORE.)

uniting the edges with a few touches of a wet brush. After the outline and a few essential lines are copied, put the web on the window pane, and proceed as in copying any water-color painting. Use only transparent colors, such as the lakes, cobalts, gamboge, etc. India ink will serve for a black. Avoid all Chinese white, as the work when finished must be a transparency. Be patient

**B. Altman & Co.,** 18TH STREET, 19TH STREET, AND SIXTH AVENUE, NEW YORK, direct attention to their **Art Embroidery** Department, on third floor, where they are showing a most complete line of materials for interior decoration, embracing Rare Old East India Stuffs for Table Covers, Draperies and Hangings, Satin Embroidered Squares for Tables and Cushions, Turkish, Moorish, Spanish, Japanese and Chinese Embroidery on Silk and Satin for Panels, Screens, Portières, Mantels, etc., etc. Grille Work in Japanese and Moorish Designs, Ooze Leather in High Art Colors for Slumber Rolls, Chair Seats and Pillows, Turkish Doylies in all sizes, and many other novelties for decorating. Estimates furnished and designs submitted to intending purchasers.









Supplement to The Art Amateur.

Vol. 21. No. 6. November, 1889.



PLATE 783.—"ROSE-BUD PLAQUE," FOR CHINA DECORATION.

THE HEAD AFTER WATTEAU; THE BORDER BY MAUDE HAYWOOD.

(Companion Head given on page 117. For directions for treatment of both, see page 125.)

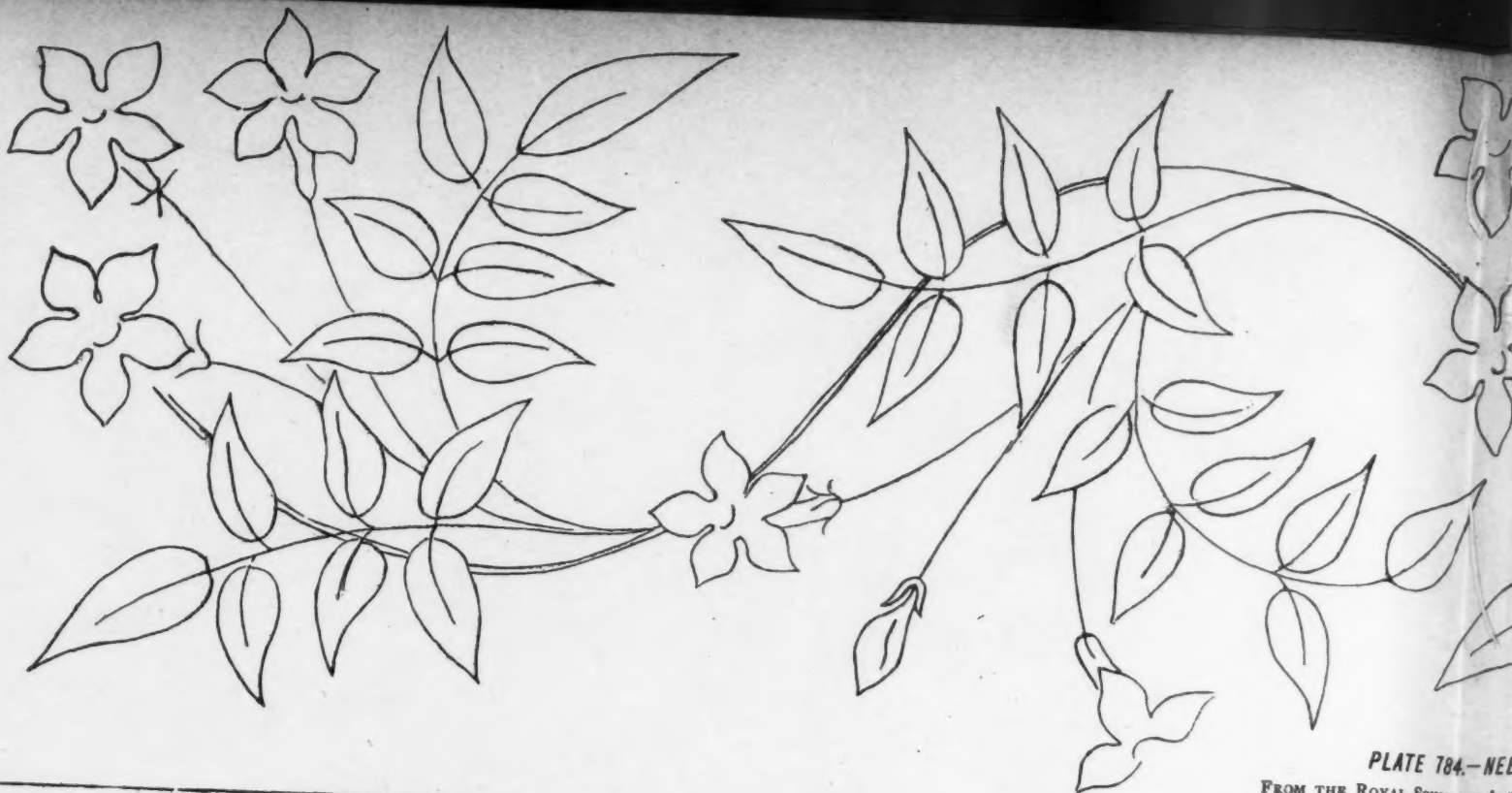


PLATE 784.—NEE  
FROM THE ROYAL SCHOOL OF ART

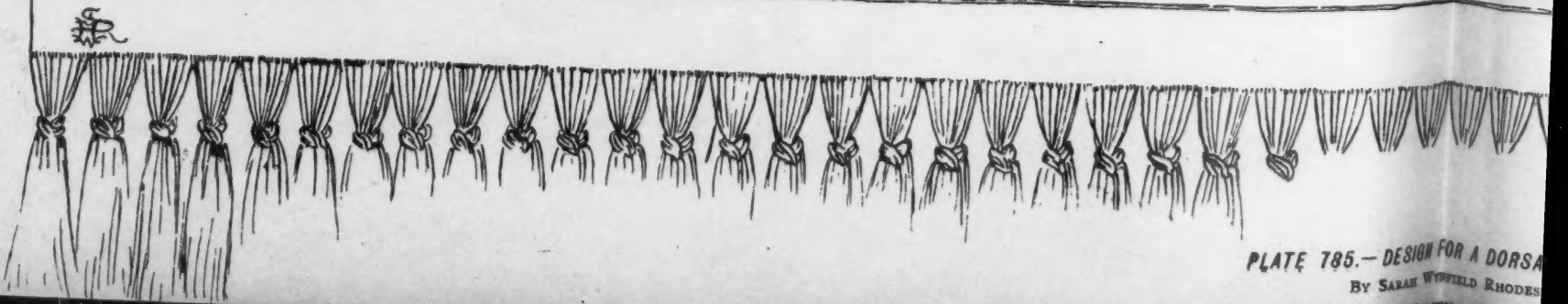
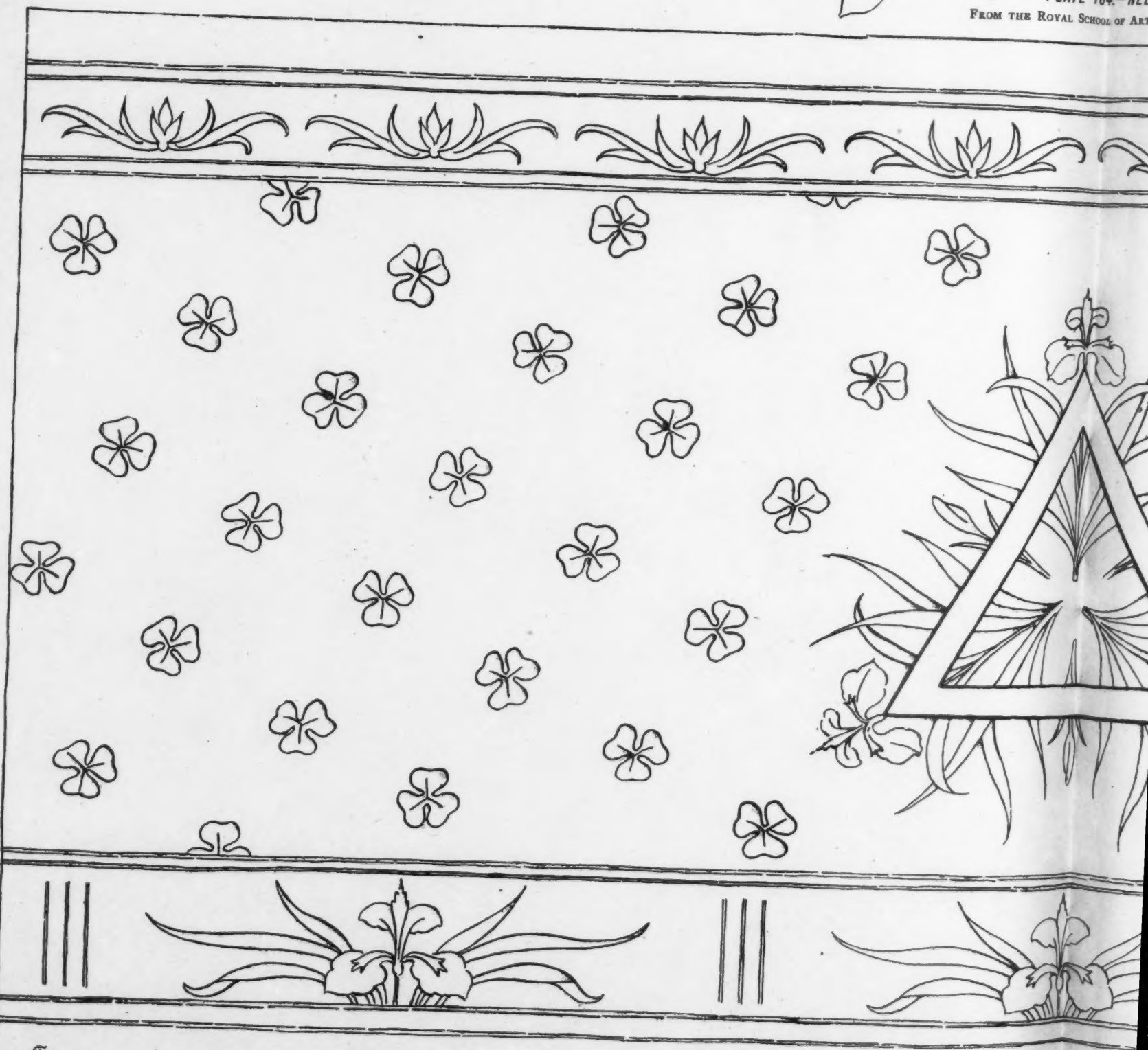


PLATE 785.—DESIGN FOR A DORSAL  
BY SARAH WYFIELD RHODES  
(For directions for treatment, see page 10)



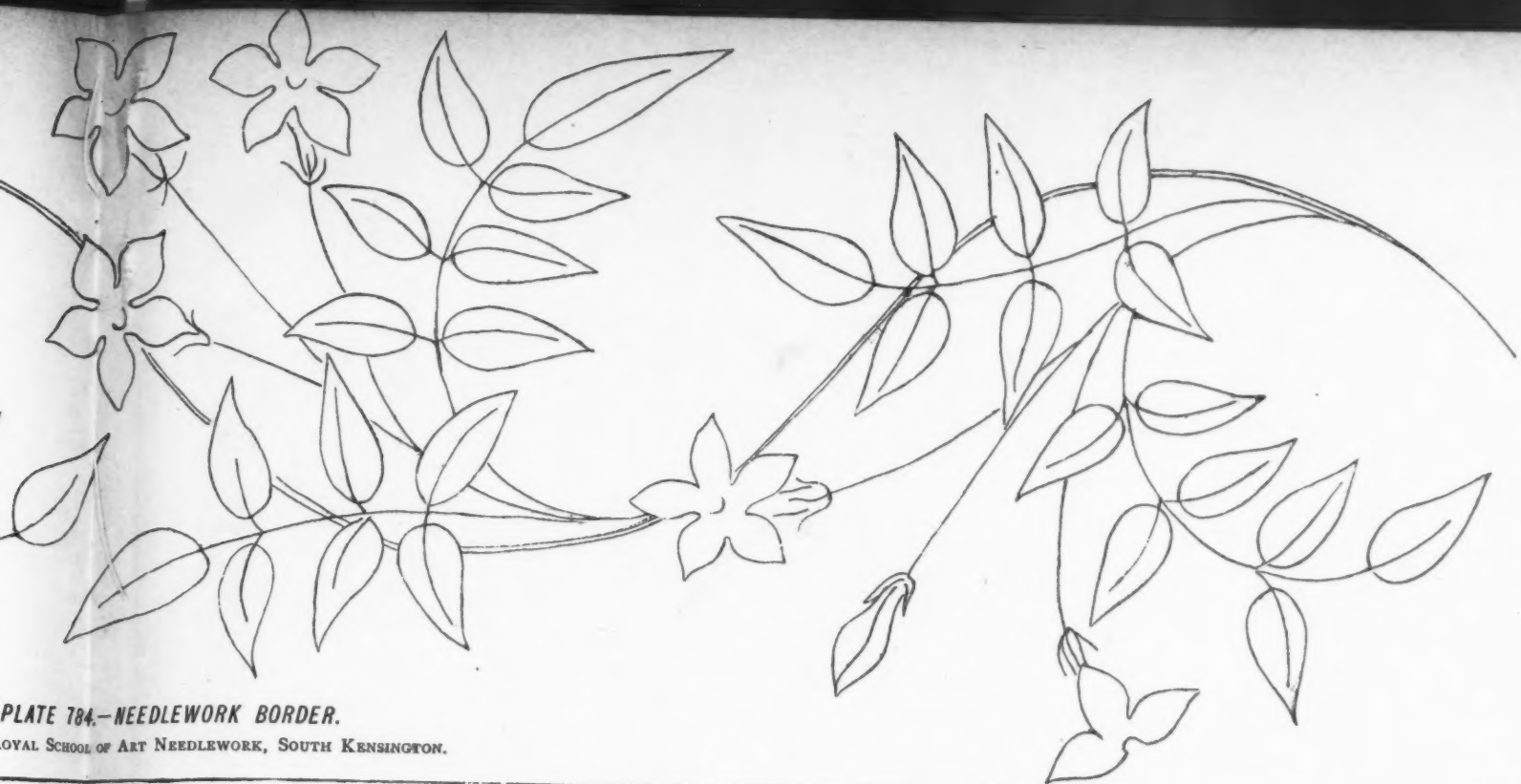
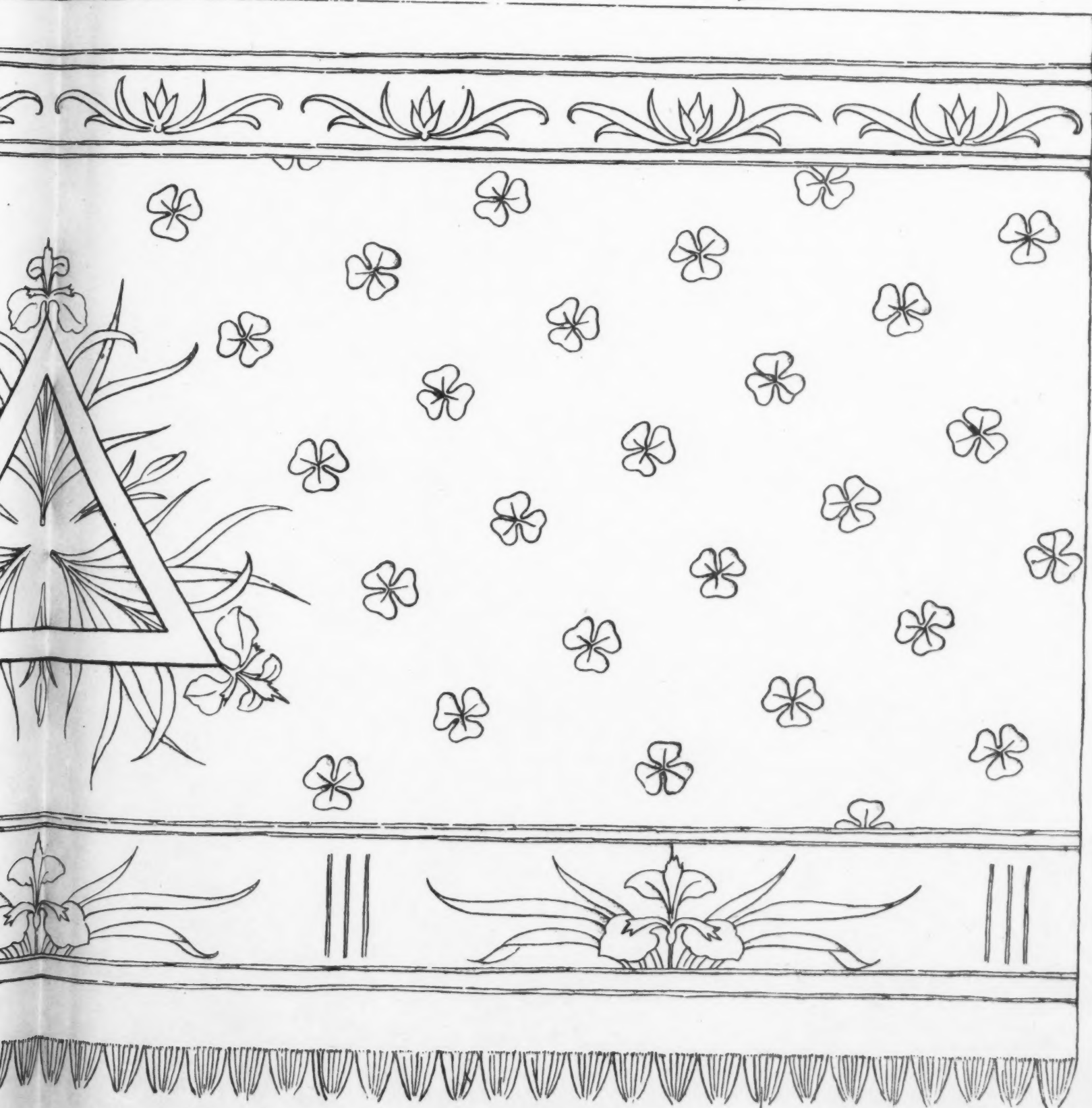


PLATE 784.—NEEDLEWORK BORDER.  
ROYAL SCHOOL OF ART NEEDLEWORK, SOUTH KENSINGTON.



DESIGN FOR A DORSAL CURTAIN.  
MARAH WYFIELD RHODES.  
(For treatment, see page 132.)





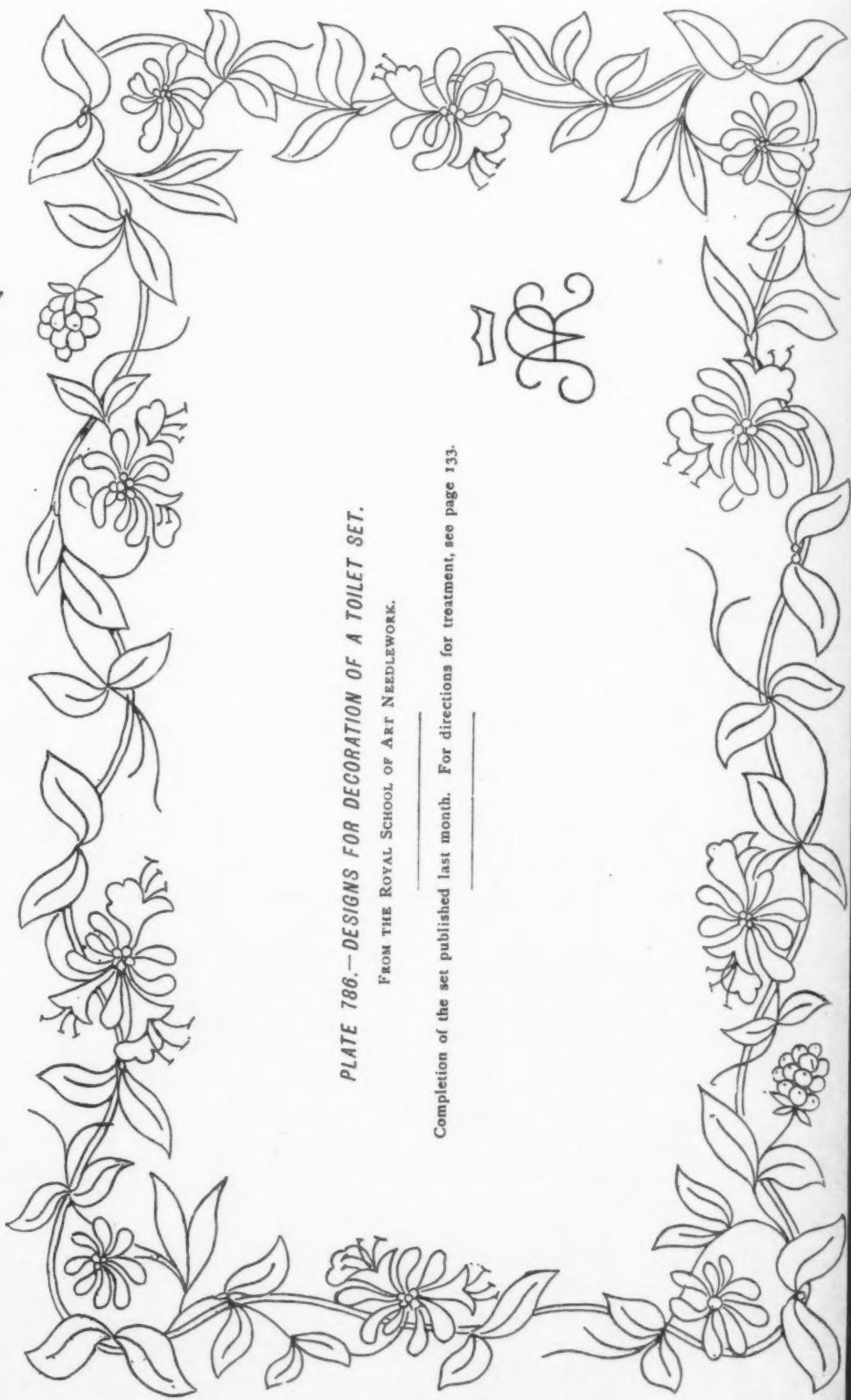


PLATE 786.—DESIGNS FOR DECORATION OF A TOILET SET.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK.

Completion of the set published last month. For directions for treatment, see page 133.

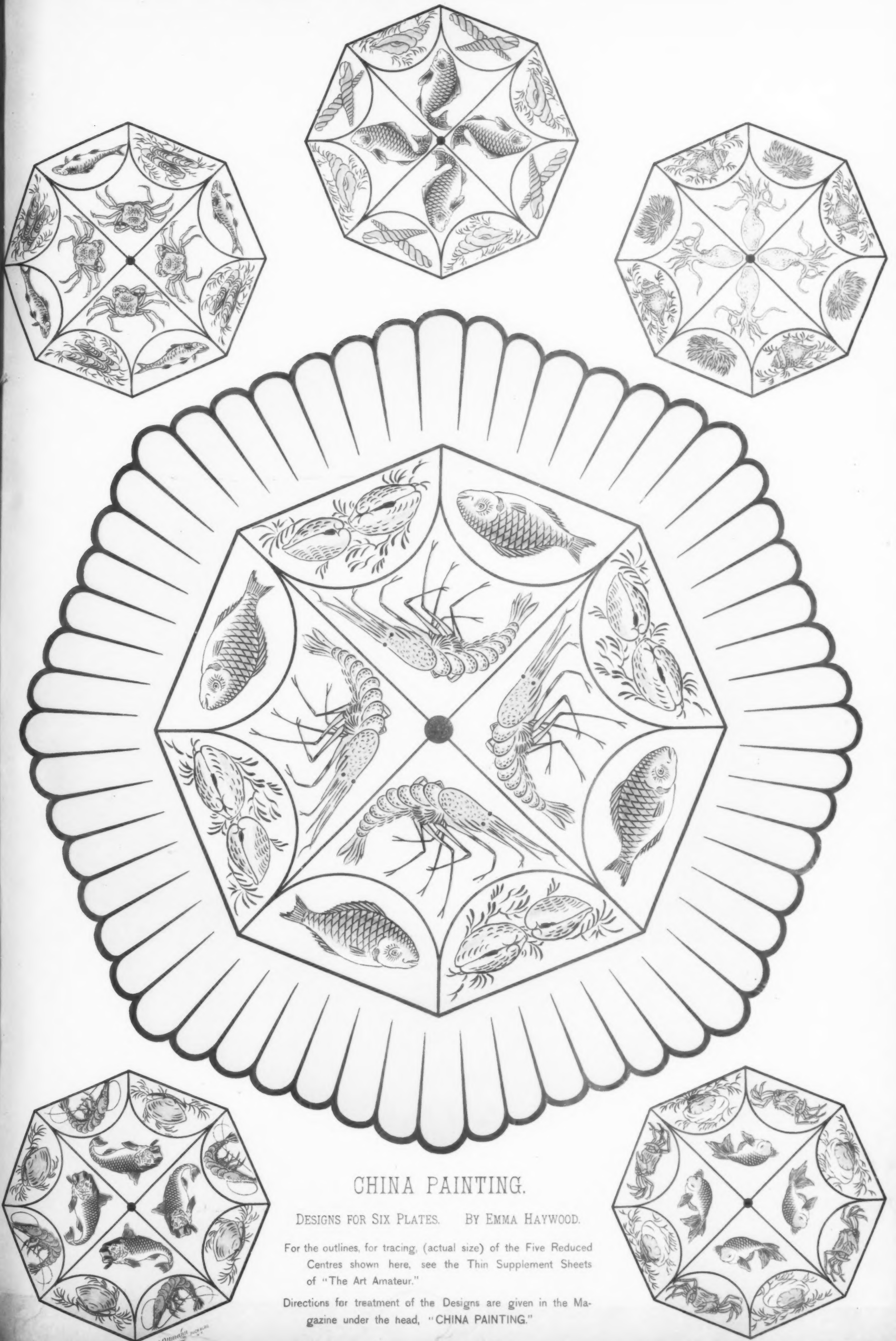












## CHINA PAINTING.

DESIGNS FOR SIX PLATES. BY EMMA HAYWOOD.

For the outlines, for tracing, (actual size) of the Five Reduced Centres shown here, see the Thin Supplement Sheets of "The Art Amateur."

Directions for treatment of the Designs are given in the Magazine under the head, "CHINA PAINTING."

generally introduced in at least two pieces in each room, and one of these is a capacious easy-chair. That is an extreme instance. Otherwise furniture is varied in color. A Louis XVI. drawing-room will display tints of rose, blue, green, in combination with gold and the result be a delicate, reposeful harmony."

"I take it you do not prefer old furniture to the best American reproductions of old styles?"

"That does not follow. The good pieces of old furniture that come to this side of the Atlantic deserve all the arts we can give to their preservation. I have known \$1000 to be expended in restoring a single object, but that is a second cost that few persons are willing to pay, and few pieces are worth such expense."

"Then the sincerity of the old-time artisan is wholly a thing of the past?"

"I would not like to say that our home-made furniture will be in as perfect condition after two centuries as that is which *he* has left behind him. The conditions are so different here that the best piece of old furniture cannot withstand them. Our climate is an agent of destruction. For example, the old-time workmen used single slabs and mortised them together. Our extremes of heat and cold will rend a single plank in two. I have seen a board twelve inches wide vary half an inch in winter and summer. We all know that drawers refuse to go in, and then refuse to come out; legs are ready to walk off alone; seats and backs to part company; chasms yawn and fingers are pinched in insidious cracks. These are difficulties the old artisans did not have to meet, and the consequence is, that while their joiner work holds, the wood itself gives way. But the American workman has made this an age of glue."

"That is generally said in reproach."

"Wrongly said then. The first thing we have to do with antique furniture is to take it apart—that is, if it is worth the trouble and expense—and to fortify it with our American glue processes. Instead of using a single board we use three thin layers. These are glued together, crossing the grain, and can defy both heat and frost. It is an expensive process, and is used only in furniture, even of modern construction, which is intended to outlast the caprices of fashion. Moreover, for such work only wood that has been thoroughly seasoned is available. One firm uses for its choicest work wood that has been in preparation twenty years. For the larger amount of work that would soon exhaust this wood. Large and expensive steam-drying rooms are built to shorten the natural processes of drying."

"What woods are in largest use?"

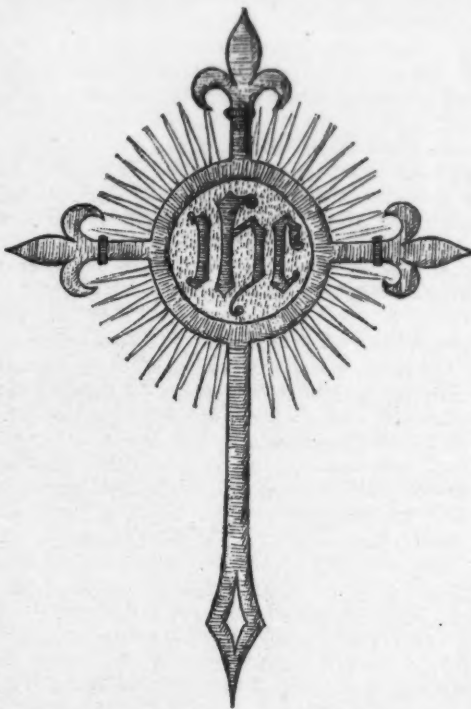
"No woods have yet nor ever will supersede mahogany, rosewood and English oak. Many new woods have been introduced: teak wood, for example, in Indian carvings; Cocobola, which is a dense purple-tinted wood, only used in inlays and veneer. American woods, which have been so extensively developed within the past few years, submit admirably to treatment. Staining and the use of acids and spirits not only give body and texture to inferior woods by expelling and taking the place of perishable qualities, but give color, value and tone. Ammonia fumes, for example, make an admirable substitute for the color of old English oak. There are other ways, too, of treating woods aside from giving them the appearance of natural woods. One firm has undertaken, with much success, to reproduce the 'vernis Martin' effect, which you know of course is the gold-lacquered surface greatly in vogue in France a century ago. There is yet much to be done in marquetry, and vastly superior to the Dutch marquetry, with which we are most familiar." M. G. H.

## Art Needlework.

### DORSAL CURTAIN.

THE design given in this month's number is for a dorsal curtain, specially designed for Trinity; but there is, of course, nothing to prevent its being used at any time, or throughout the year. The prevailing tone is to be subdued greens and gold; the wild iris has been chosen by the designer partly for its symbolical trefoil and partly for its golden color.

The ground of the curtain should be of soft, dull-faced cloth and of a dark olive or dead leaf green; that kind of woven felt known as "Hollandaise" makes a very satisfactory ground for a dorsal curtain, as no special strength is needed; for an ordinary curtain in constant use some more lasting material is better. The curtain must be at least seven feet wide, but may be made much longer than the design shows, according to the space



CROSS TO BE EMBROIDERED ON LINEN.

on the church wall to be decorated. If the dimensions are altered, it will, of course, be necessary to place the device in the centre, and to avoid too great an expanse of the *poudre* cloth, the wide border may be repeated at the top, either omitting the narrow border altogether, or placing it above the wide one, both at the top and bottom of the curtain.

The cloth must be joined up in breadths before being marked for embroidery, the seams laid open and well pressed, cutting the selvedge here and there to allow it to lie perfectly flat.

The whole curtain should be framed, as formerly described, in a seven-foot frame large enough to take the full width of the curtain—that is, if it is to be made deeper than shown in the drawing. If a comparatively shallow dorsal only is needed, it may be framed the other way,

that is to say, the shortest side being taken as the measure for the frame. Only a narrow portion of the work need be strained at once, the remainder of the curtain being carefully rolled and fastened in a sheet or wrapper until it is wanted. After one frameful of the embroidery is finished, the next part must be framed, the finished piece being covered with silver paper and wadding before being rolled up, so as to protect it from injury. The design will, of course, be marked on, as previously directed, with white (oil) paint done by hand over the pounced lines; there is no other satisfactory means of putting designs on to material for embroidery. All attempts to print or iron on patterns result in inferior marking and irregular effects.

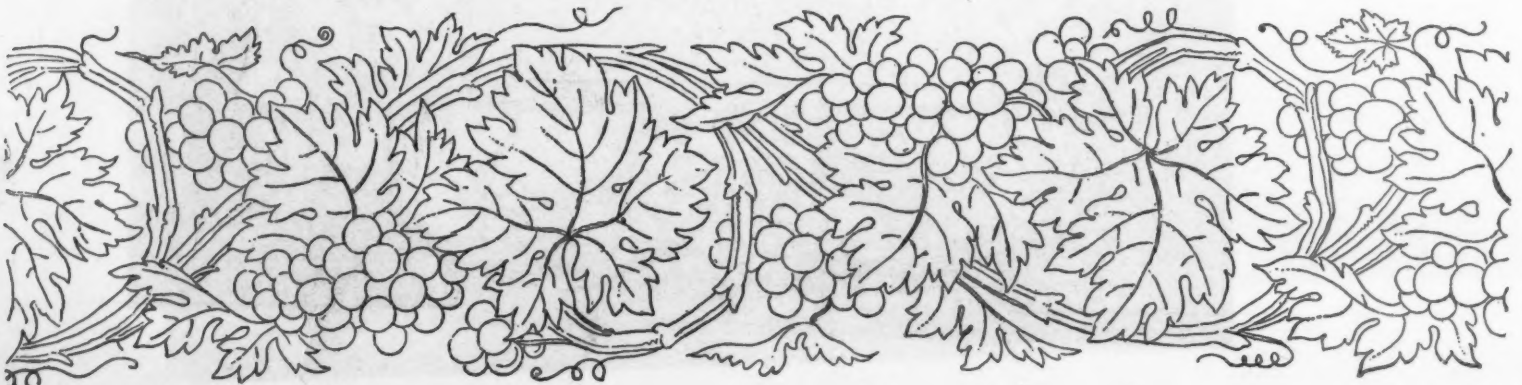
Supposing that the wide border is the most convenient to commence with, the golden tones selected for the wild iris flowers must give the character to the whole curtain; no more beautiful shades could be chosen than the natural ones, with the spot of deep orange in the centre of the petal, but the treatment must be wholly conventional. Tusser silk, brightened after working with filo-floss or other pure embroidery silk, will look richer and more effective at the distance from which the curtain will be seen than if the work is executed wholly in a finer silk. The leaves may be worked with crewel touched here and there with tusser or filoselle. The grayish greens of the wild flag should be used for the border; only enough of a stronger tone being used to prevent monotony or poverty of appearance. The lines running across the curtain, and also those dividing the iris groups, should be worked with twisted chain or rope stitch in dull reds of two shades.

As rope stitch is not often used, and the directions for it may have been forgotten, I give them again: Begin as if for chain stitch, but after the first chain loop is made put the needle in each time well behind it, pushing in to one side in place of starting each new loop from the centre of the last one; this gives the thread a turn over or twist, which produces a much richer effect than ordinary chain or stem stitch. Crewel will be best for working these lines, as it will look softer, and at the same time thicker than silk. The same coloring may be used for the narrow border; but as there will only be a small portion of yellow in the conventional bud, it must be worked in the medium shades—not too light or too dark.

The trefoils powdered over the ground must be worked in a green, very distinct from the ground, but with a good deal more yellow in it than those used in the border, which must be much grayer in hue. A yellowish green, leading to the yellow in the triangle and outlined with gold colored silk worked in thick stem or couched, whichever is preferred, will look best. The trefoils themselves must be worked in laid stitch sewn across with silk of the same color; but crewel will look better than silk for the leaves themselves. The effect to be produced is that of being but slightly raised from the ground by the difference of tone, keeping the whole surface distinctly lower than the borders and much lower than the central decoration.

The three groups of iris in the centre must be worked in silks, and may be a little stronger in color than those in the border. They should be outlined with Japanese gold thread after the work is finished, feather stitch being used for the flowers and stem stitch for the leaves. These also must be of a stronger green than those in the border, varied a little, but not too much in tone, and outlined with fine gold thread.

The triangle must be separately worked on linen in a raised gold stitch, and applied after the iris group is





# Supplement to The Art Amateur.

Vol. 21. No. 6. November, 1889.



**PLATE 783.—"ROSE-BUD PLAQUE," FOR CHINA DÉCORATION.**

THE HEAD AFTER WATTEAU; THE BORDER BY MAUDE HAYWOOD.

(Companion Head given on page 117. For directions for treatment of both, see page 125.)

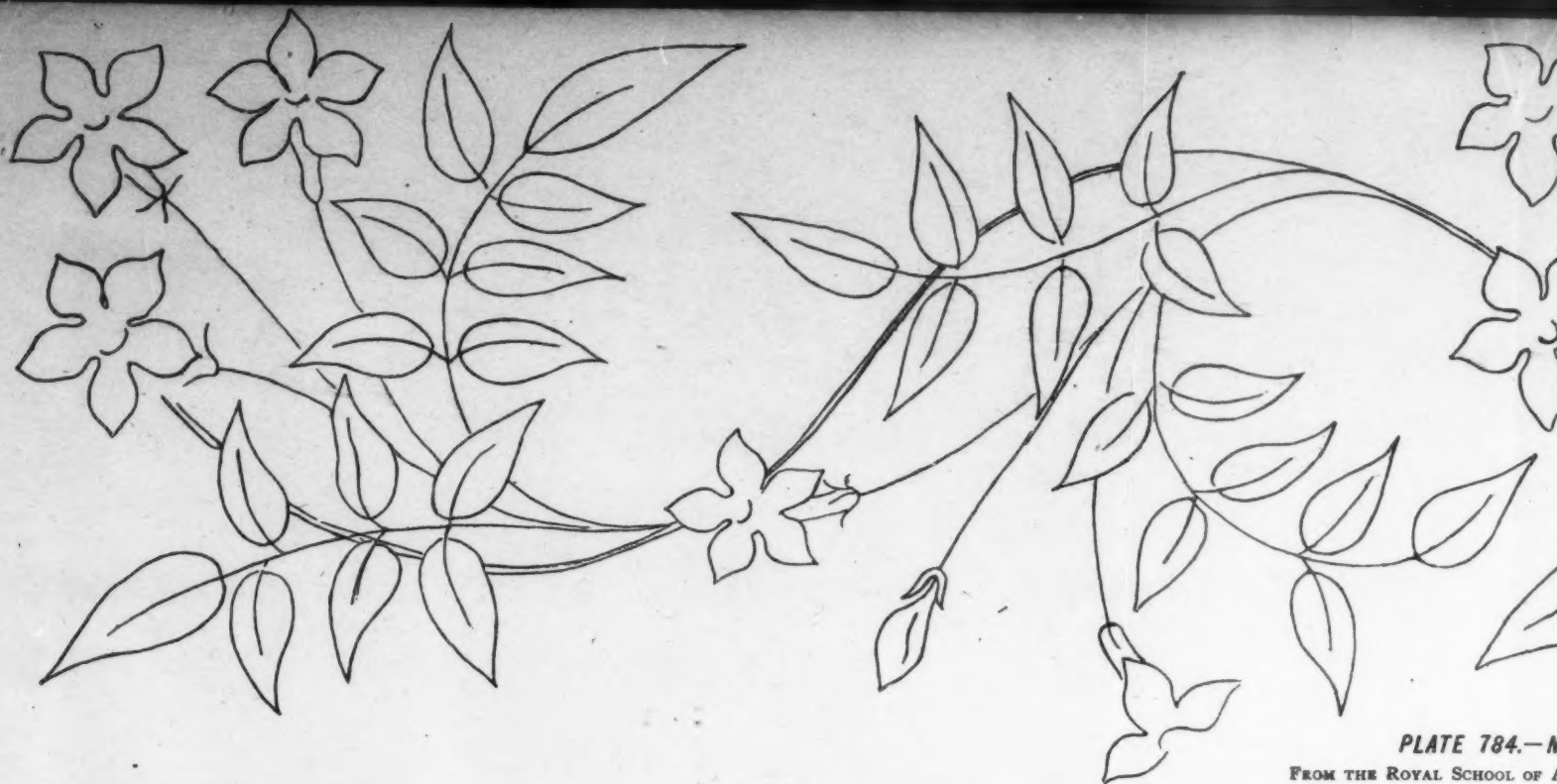


PLATE 784.—  
FROM THE ROYAL SCHOOL OF A

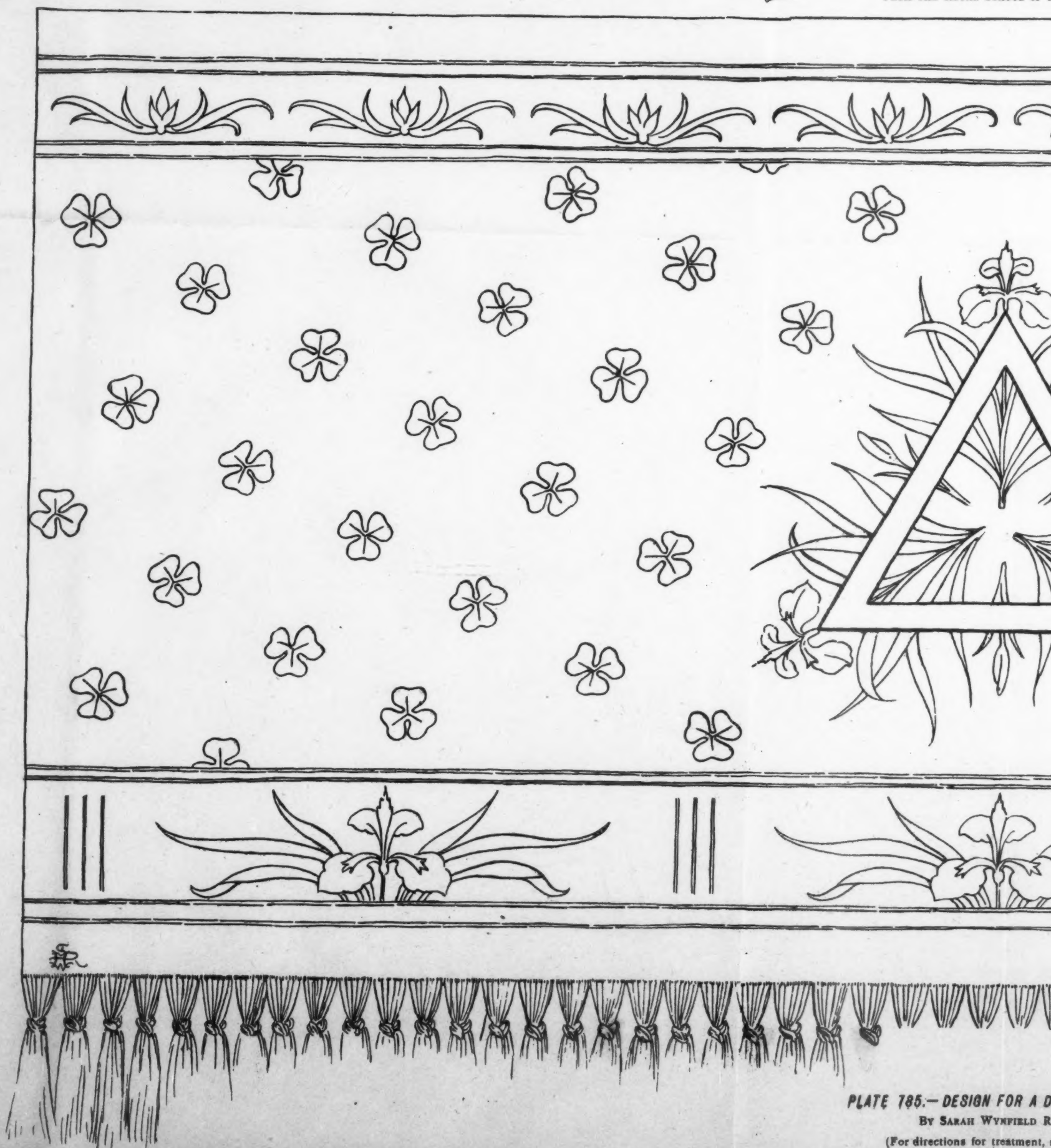


PLATE 785.—DESIGN FOR A D  
BY SARAH WYNFIELD R  
(For directions for treatment,



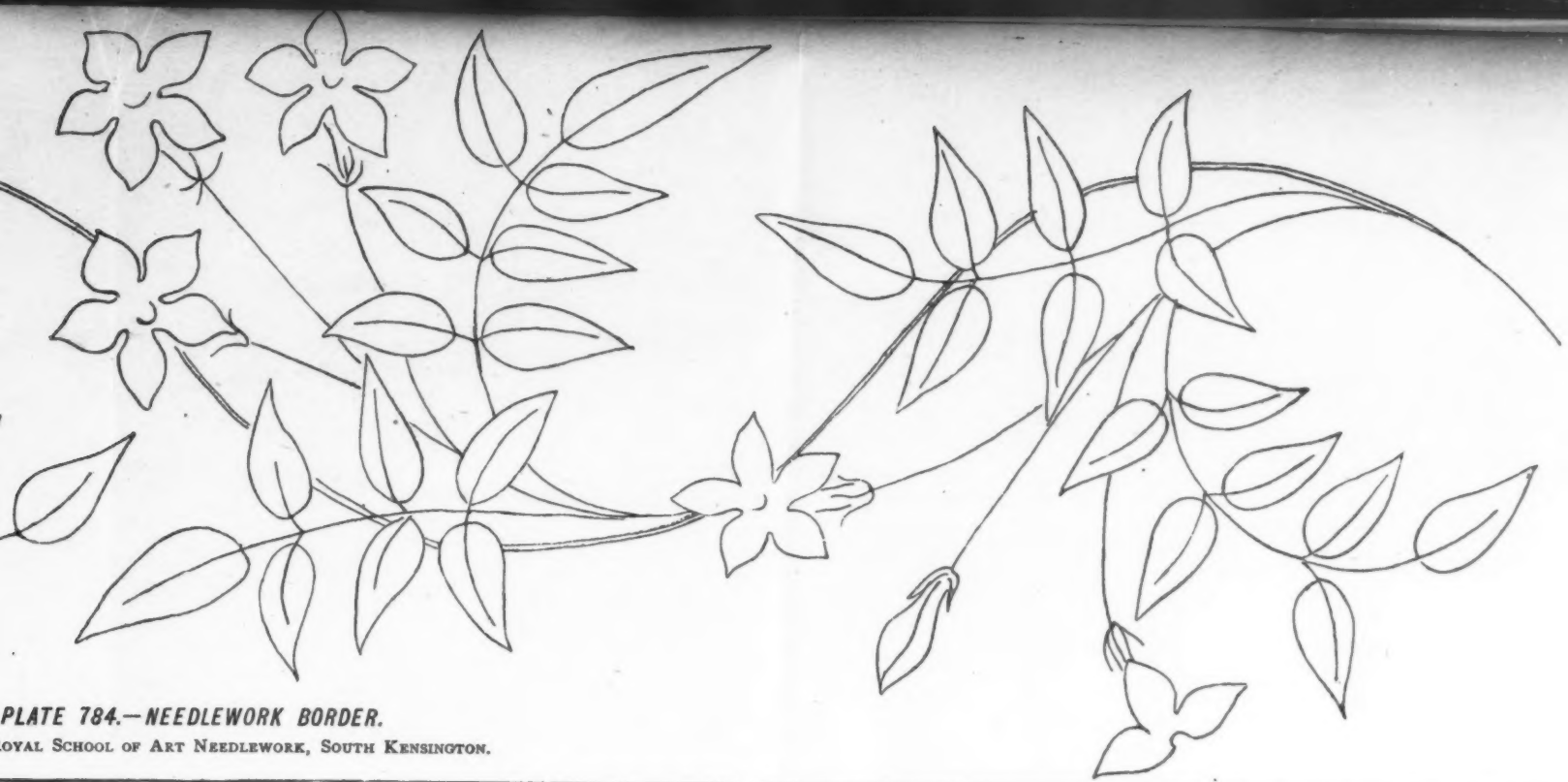
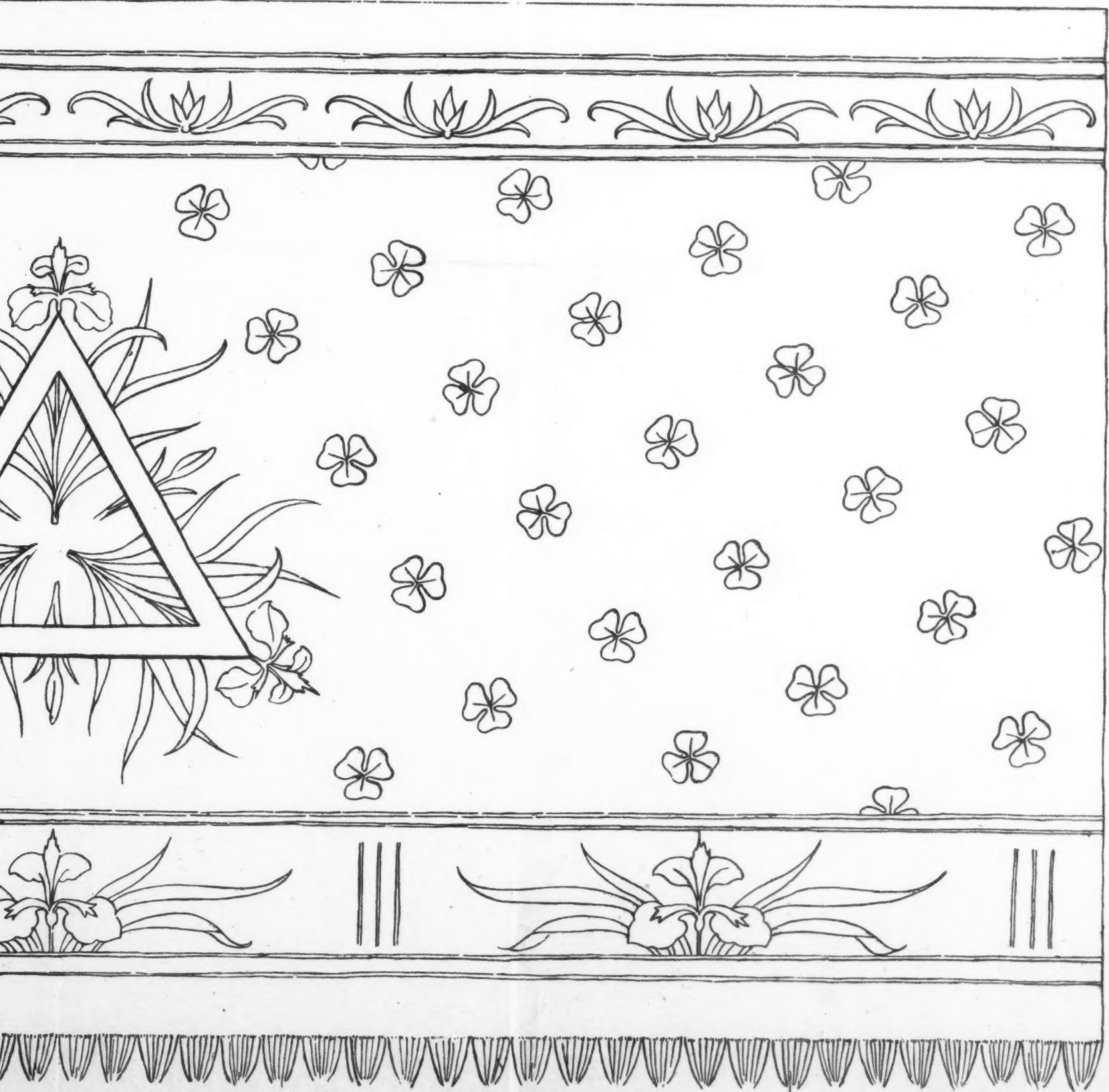


PLATE 784.—NEEDLEWORK BORDER.  
ROYAL SCHOOL OF ART NEEDLEWORK, SOUTH KENSINGTON.



DESIGN FOR A DORSAL CURTAIN.  
ARAH WYNFIELD RHODES.  
ons for treatment, see page 132.)

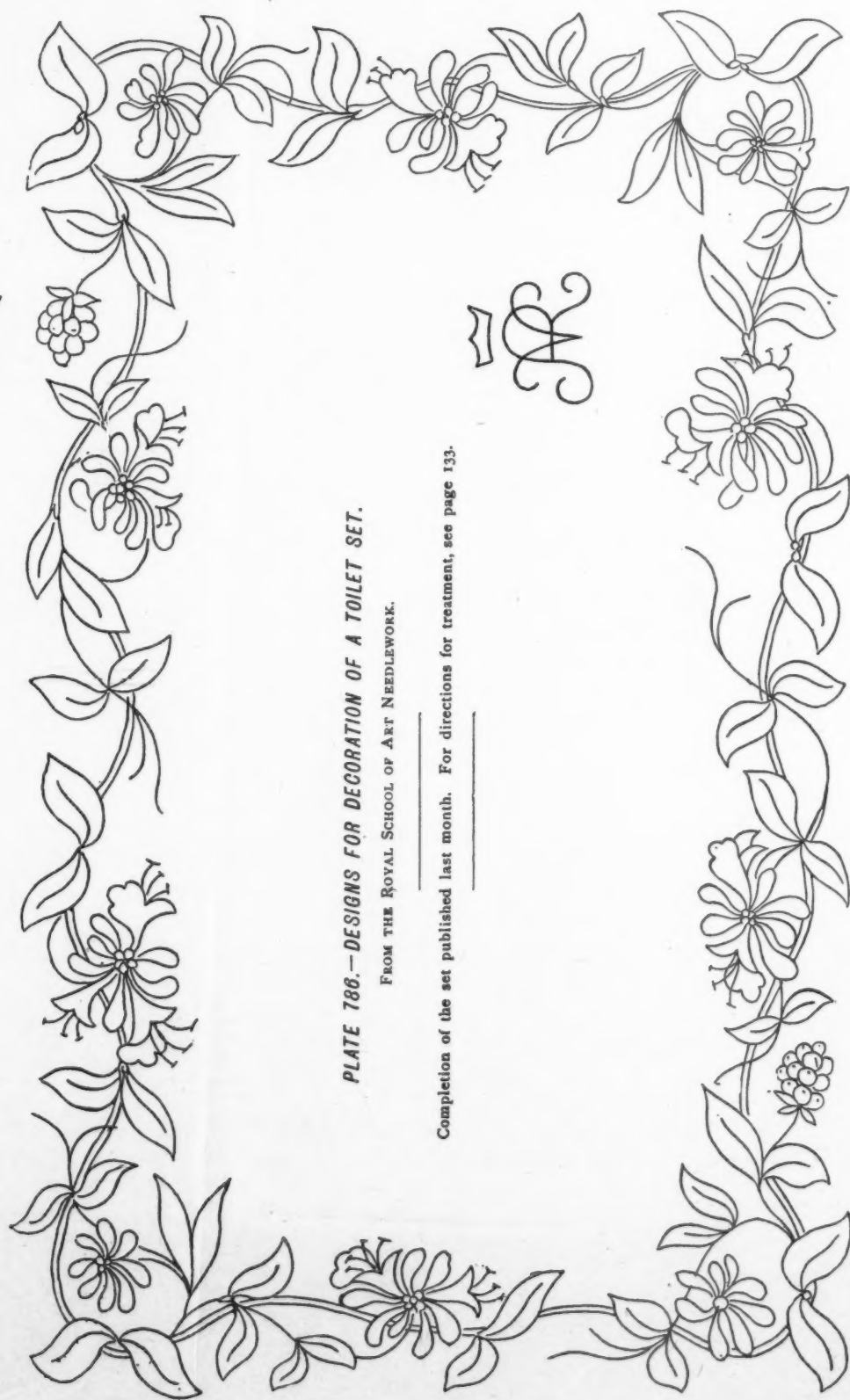


PLATE 786.—DESIGNS FOR DECORATION OF A TOILET SET.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK.

Completion of the set published last month. For directions for treatment, see page 133.



finished. A fine gold diaper pattern will probably be found the best, sewn down with red silk, or brick stitch may be used if preferred. After the work is done it must, of course, be pasted, allowed to dry, and then cut out and fixed onto its place on the dorsal in the manner we have often described. It will look better if outlined with dark red silk cord or chenille to lift it from the embroidery on which it rests.

It will probably be necessary to touch up the iris embroidery after the triangle is applied, as it is scarcely possible to allow sufficiently for the effect the mass of dead gold will produce till it is actually seen in position. In working the foliage care must be taken to make the coloring toward the extremities of the stalks a good deal darker than the rest. In fact the tones should be chosen only a little relieved from the dead leaf color of the ground.

When completed, the effect should be that of a dark ground enriched with the powderings, which must not, however, be allowed to stand out, or what is technically known as "jump." The borders should appear distinctly lighter than the ground and quite in relief from it, and, lastly, all the brilliance should be reserved for the central ornament, which may be made as rich and striking as possible.

Small quantities of very strong colors may be used in the three irises appearing at the points of the triangle, or they will look poor and faint beside the gold work. Tawny or bronze hues may also be introduced into the foliage, forming a link between the color of the cloth and the gold. The veins in the centre of the trefoils should be brown, the shadow color of gold and somewhat strongly marked; or very fine gold thread may be used with good effect, provided that it is not allowed to make the trefoils too conspicuous.

When all the embroidery is finished, the curtain should be carefully stretched by pinning or fastening it down with drawing pins. If it is large this may be done by laying a clean sheet beneath it on the floor, and if it is very slightly damped on the back it will dry quite smooth and flat. Ironing is always a mistake and should be avoided. An interlining will probably be found of advantage in making the curtain hang better; it should then be lined with cashmere or some other suitable lining and finished off with rings at the top for hanging on the chancel wall. If a rod is used it must be brass, of important-looking thickness, with some suitable ornament at each end.

The fringe should exactly match the color of the ground and be of worsted. It should have the appearance of being, in fact, the cloth fringed, and should be at least five or six inches deep. It may be tied with a sombre shade of old gold colored silk. L. HIGGIN.

#### THE HONEYSUCKLE TOILET SET DESIGNS.

THE honeysuckle toilet set, part of which was published last month, should be worked on very fine linen; the edges can be fringed out or trimmed with lace. The design may be worked solidly in with Kensington stitch, natural colors, with either filoseille or filo floss. The coloring must be very delicate. Three shades of salmon pink—the lightest almost white—will be needed for the bloom. The leaves can be varied with two or three shades of yellow green and the same of a coil gray green. The waving stems must be green shaded with warm brown; the seeds are very pale yellow shaded with green. The long spray branching each way from a centre stem will serve to cover a pair of glass toilet bottles. The material must be tightly stretched over the bottles, and neatly sewn down one edge; then the material is gathered in around the neck, thus forming a full frill, in which the mouth of the bottle and glass stopper are partly imbedded. A ribbon bow is required to finish this off properly. Part of the same spray can be utilized for the top of a pin-cushion. The border given at the top of the first page in the October Supplement can be repeated to any required length for edging a bureau slip or large mat for a comb and brush tray. This toilet set would likewise look well painted in the colors indicated on bolting cloth, afterward lined with

very pale blue satin and trimmed with a fine flat pleating of bolting cloth or a full frill of lace. Gouache colors will give the best effect for this treatment.

#### EMBROIDERED BAG DESIGN.

THE design is intended for an ornamental pocket or bag, so to be worked on dark blue velvet of the color known as "old," a kind of dark electric or gray blue. The work must be backed and framed, and before anything else is done the device which underlies the embroidery must be worked in one of the gold fancy stitches which have been previously described in *The Art Amateur*. If this is thought too troublesome, it may be worked in simple brick stitch, using six threads of the finest Japanese gold thread, and taking the stitchings alternately at equal distances over two at a time. The gold being finished, the embroidery must be worked over and, apparently, under it, as shown in the drawing. Delicate terra cotta or other broken reds, gray blues and pale olive greens may be used, working the leaves solid, with the stitches in the direction shown in the drawing. The bag should be made up with plain velvet at the back, and lined either with white or with a delicate apricot-colored silk, and finished with silk cords to match the velvet. L. H.

#### NEEDLEWORK NOTES.

DOWN pillows are more popular than ever. Formerly one of moderate size, covered with plush or embroidered satin, and regarded entirely in the light of an ornament, was all one ever saw in a room; but now their name is legion, and they are round and square and oblong, and they are made of silk and velvet and cotton, and even of grass cloth over a color, and, what is best of all, they are for actual use as a rest for back or head, or as a cushion to sit upon. They may be bought uncovered for \$1.21, which is for a small size; for \$1.81, which is large, and for \$2.50, which is the largest size that comes.

The pillow coverings most in use are the soft silks in gay colorings, which are from \$1.50 to \$2 a yard, and which are so inexpensive that they may be renewed when soiled.

A covered pillow in white with old blue figures sells for \$3.50; it is trimmed around the edge with a ruffle of the silk made of the doubled goods, to avoid having a hem, and sewed in with the seam all around. Another very large one covered with a Bagdad square in dark red and trimmed with a fringe of the same is \$4.95; this would be particularly suited for a lounge, and would last long.

The large melon-shaped pillows are made and stuffed in sections before being put together, and have for that reason excellent wearing qualities, it being claimed that they never get out of shape. They are \$1.75 uncovered, and \$3.50 covered.

Square pillows are sometimes trimmed around the edge with a deep full ruffle of rich-looking lace, which gives a graceful effect, but the old-fashioned moss trimming in the color of the cushion or a heavy silk cord are more often used. It is not necessary to have any finish at all if the covering is handsome.

Cotton velvets in the dull colorings much in vogue now are very suitable for pillows. The trimming may be as suggested above with a ruffle of lace.

It is not uncommon in handsome drawing-rooms to see several pillows piled one upon the other on the floor; this is evidently copying the Oriental custom of having rugs and pillows abound in every available space.

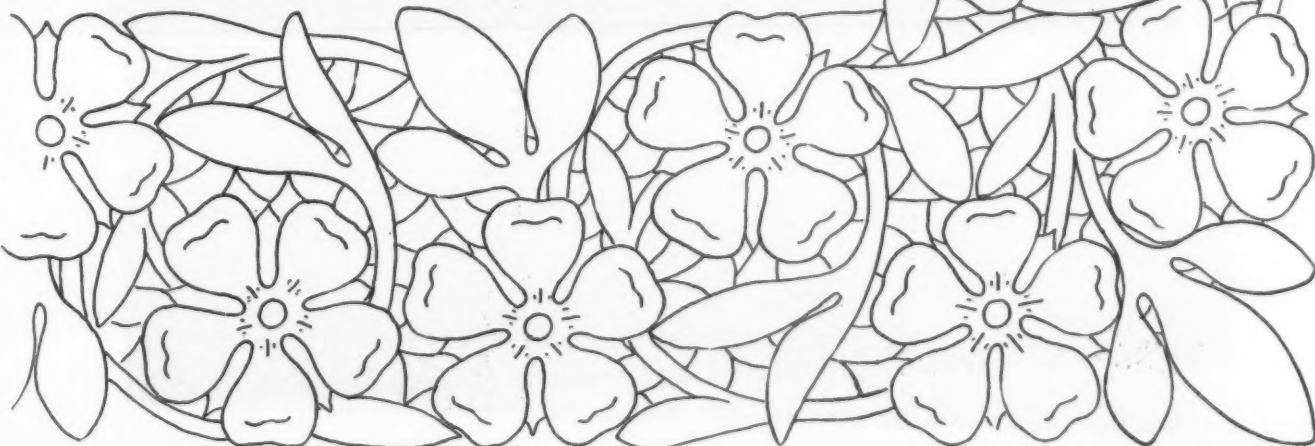
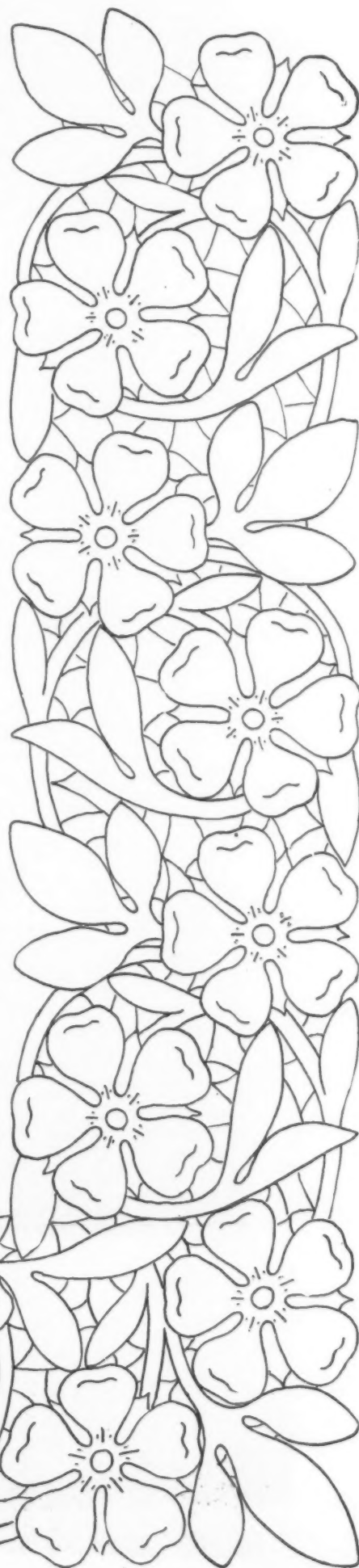
Blue denim embroidered with white cord is still popular for pillows, and Turkey red with a netted covering of heavy white cord is very effective. These are properly called yacht pillows, but they are not confined to such quarters by any means, and are suited to drawing-room and sitting-room alike, provided, of course, they are in harmony with the general character and color of the room.

The sachet is as popular as ever, and a recent bride was said to have had three dozen made for her of white satin trimmed with lace and embroidered with her monogram. They are intended for the bureau drawers and to place in the folds of dresses, and are filled with her favorite perfume, the lily, which was made in Holland for the purpose, that being the only place, it is said, where they understand the art of extracting the perfume from that flower.

A new sachet made of satin ribbon about three inches wide is for sale in the shops; two strips of the ribbon nine inches long

are neatly over-handed together and filled with orris powder; the bag is then closed and a large cluster of bows of the same ribbon finishes the top. These are put among clothing or used to perfume stationery.

The simple and beautiful design for cut-work shown in the accompanying illustration is by Miss M. L. Macomber.





## Industrial Art.

### THE EXHIBITION OF ART INDUSTRY AT PHILADELPHIA.

LAST year the trustees of the Pennsylvania Museum and School of Industrial Art organized and held at Memorial Hall, in Fairmount Park, an exhibition of pottery and porcelain. The result, although unsatisfactory in several ways, was, on the whole, sufficiently encouraging to induce the managers to hold a second exhibition this year, especially as the United States Potters' Association manifested, after last year's show was over, the greatest interest in the matter, and promised—at least, a considerable number of its members promised—to send good exhibits and do their part toward making a more creditable display if they should get another chance.

So this year the trustees have tried again, and the result is certainly an improvement on what was done last year. Instead of being confined to pottery and porcelain, the exhibition includes stained glass, terra cotta and tiles, pottery and porcelain, glassware and mosaic work, and the committee has been enabled by the provisions of the Joseph E. Temple trust to offer liberal prizes.

The Temple trust means a bequest of \$50,000, which was left to encourage such work as this. Mr. Temple was especially desirous that the money should be spent in promoting the interests of the American workman as distinguished from the business houses, which usually manage to get the credit as well as the profit of somebody else's work, and the prizes are largely such as may be competed for by individual workers. The prize for cartoons and designs for stained-glass is noticeable in connection with this idea. It has enabled the artists who were interested in glass work to show and get credit for their designs, whether they happened to have such connections with manufacturers as made it possible for them to show the finished windows or not; and the exhibit that has been elicited by this means is far from being the least interesting part of the display.

The stained-glass people make the most imposing exhibits of all, those by the Tiffanys and by Mr. Francis Lathrop being especially noticeable. Mr. Lathrop's windows are decidedly the best, so far as the painted portions are concerned, and this is unfortunately no small part of the effect, in spite of the attempts which have been made to do without it and to get effects in colored glass pure and simple.

One of Mr. Tiffany's windows—"In Days of Old"—is a glitter of colored light, rich and brilliant; but the others, even the "Victory," which is much like the foregoing in design, are seriously marred by the flesh painting.

In the "Victory," as far as the glittering armor and the glowing sky and the waving banner are concerned, there is no fault to be found, and the white draperies of the young women who are dancing in the foreground are exquisite in color quality and wonderfully interesting for the ingenuity displayed in the manipulation of the glass so as to express the folds without the use of paint; but the jaundiced hue of all these faces and arms is painful to contemplate, and forms a sad blemish in what would otherwise be a beautiful impression.

But why attempt to paint flesh in such surroundings? It strikes me that it is an impertinence, anyway, however well it may be done. There is not the slightest hint of imitative truth of representation anywhere in the work except in this. Here is a man all covered with armor; he is as transparent as the air—nothing but a play of colored light until you come to his face, and that is about as opaque as a piece of leather. Surely, it would be better either to paint all parts of the window, or not to paint it at all.

One of the Tiffany windows, Da Vinci's "Last Supper," done in glass, is less objectionable, simply because the painting is well enough done to keep the faces luminous and pure in color; but even in this one the attempt to make a picture has run away with the window idea, and the floor and walls of the room have a prominence and solidity about them which they have no business to have in this place.

For richness of color, quality, and harmony, too, I think that Mr. Maitland Armstrong's memorial window, a "St. John," is really the best of all; but, unfortunately, the elaboration of the face has resulted most disastrously in this case also, and the drawing of the figure is weak and poor.

A loan exhibit forms a most instructive feature of the exhibition, and enables any one who cares to do so to study the changes which have come over glass manufacture since the old days. A good collection of old German glass, belonging to Dr. F. W. Lewis, is shown in a room by itself, which every one ought to go into, but I am afraid it means very little to most of the visitors. It contains examples of pretty much everything that we cannot do in stained glass, and which make our work, larger and bolder and freer and all that, if you please, look just a little crude and careless. Such things when set at our elbows ought to teach us modesty at least, but I can't see that they do.

Besides the finished windows a nice lot of cartoons and designs are shown by La Farge, Vedder, F. D. Millet, Francis Lathrop, Henry Thouron, Will H. Low, Louis C. Tiffany, Maitland Armstrong, the Centuries Glass Co., and others. Some very interesting designs and sketches are shown by Mr. Edwin Ford, of Boston, whose rather slight but extremely graceful decorations are among the prettiest things exhibited.

When we leave the windows, it must be owned that we leave the artistic element in American glass, for about these bristling affairs in cut glass, and especially these that are made by being squeezed in a mould, the less that is said the better, and the "decorated" lamps are most of them simply awful.

In the metal-work which goes with the lamp we have made substantial improvement within the last few years. We have learned to use wrought iron and copper instead of cast brass, and

this is a great gain, but the glass work is still about as bad as ever. Of mechanical skill in the management of the material we seem to have a plenty, but of the taste that should inform the work of the craftsman's hand there is, it must be confessed, a sad lack. It was apparently expected by those who prepared the announcements of prizes to be awarded that somebody would have something to show in blown glass, in colored glass; something engraved or etched; something "sand blasted" at the very least. Vain hope! This heavy cut glass and a few pretty lamps are all there is that makes any claim to being fine or interesting in the least degree. The prettiest, as it seems to me, is that shown by the Phoenix Glass Co., of Pittsburgh. The lamps that seem to deserve mention are by Gillinder & Sons, of Philadelphia.

The pottery and porcelain\* form, however, the most imposing part of the whole display, and this industry certainly makes a much more creditable display than it did last year. The amateurs naturally come out pretty strong, but there are worse people in the world of art, as well as in that other and larger one, than the amateurs, and I am not sure that they are not doing by far the larger part of what is being done for industrial art in America.

For example, where would the best work of the "professional" china decorator be if it were not for the support which he derives from the lady amateur, who is his pupil in such numbers? The best work here by such a man is that by Mr. Frank Meins, of Philadelphia, and if it were not for the classes of enthusiastic ladies which he has gathered, I very much doubt that he would be here at all—that the Seine and the Scheldt would know him, not the Schuylkill, and that his delicate wares would come to us as "foreign luxuries" only. Next to Mr. Meins come the Cincinnati ladies, Miss McLaughlin and several of her co-workers in Cincinnati, and Miss Minnie T. Dwight, of New York City.

This is, of course, for decoration only; when it comes to manufactured wares, I think Messrs. Ott & Brewer, of Trenton, are still ahead with their delicate "Belleek." I wish it were something besides "Belleek." I wish it were less directly a copy of an Irish ware; that in design and execution alike we were not continually reminded of our dependence upon transplanted traditions and imported skill; but until we have something as good that is all our own, let us make the best of it and give all credit to this exquisite work at second hand. Messrs. Burroughs & Mountford, of Trenton, also show extremely pretty things in china, and Mr. Henry Brunt, of Baltimore, has some specimens of beautiful transparent body of remarkable purity. It is a pity that so much time and energy were wasted in working it up into these hideous little artificial flowers and things; but the exhibitor deserves a great deal of credit for his beautiful ware.

In the "staples" of this craft some very encouraging progress is to be noted in the improvement of the form, the make and the decoration of objects not too thin and good to carry human nature's daily food. It seems to me that Mr. D. F. Haynes, of Baltimore, has done rather the most in this way, and deserves the first mention; but the Warwick China Co.—the name is a misnomer, for the ware exhibited is not china at all—of Wheeling, W. Va., makes a pretty good showing, too.

Among the tiles there are two beautiful exhibits, one very small one, but including some few beautiful things from the Providential Tile Co., of Trenton, and a large and exceedingly imposing display from the Mr. Low, of Chelsea, Mass. It is hard to see how such work as the large soda-water fountain, composed of grayish green tiles, exhibited by Mr. Low, could be done better, and the exhibitor deserves a great deal of praise for this highly meritorious work.

L. W. MILLER.

## New Publications.

### BOOKS ON ART AND ARTISTS.

The second volume of M. Bing's "Artistic Japan" is before us, and we know not where to begin to give to our readers an idea of its rich contents. The text includes carefully written articles on those most popular artists of Japan, Ritsuo and Hokusai, and an illustrated account of Japanese swords and their makers. The separate plates are very numerous, and many of them are exquisite reproductions in colors of remarkable pieces of faience and bronze, of textile designs, book illustrations and kakemonos. These plates with their descriptions furnish material for a thorough course of study of Japanese art. We can only, as the best way of characterizing the publication, give some idea of the subjects and manner of treatment of a few of them. "Ladies Boating" is a copy of a large wood-cut, printed in colors, by Kiyonaga. Two boats filled with ladies in beautifully patterned robes have come close together. Those in one boat are standing as if about to pass to the other. Above them is a large wooden bridge thronged with people. "Sparrows on a Branch of Bamboo," by Teho-sui, are treated in a few tones of brown, pink and gray on a brownish ground. "Mandarin Ducks," pluming themselves in the snow, are by Hokusai. "On the Banks of the Sumida-gawa," by the same artist, shows a group of ladies with a child carrying a lantern strolling along the river bank at evening. The starry sky, the distant city, with its roofs in silhouette, the river with its boats, and even the strand in the foreground, are in one or two tones of blue gray, while the soft colors of the ladies' dresses are given with the utmost frankness, creating an effect of twilight which is surprisingly true. A group of four sword-guards in wrought iron show some excellent specimens of manly antique art quite different from the more showy sword-guards in bronze and silver of a later date. Several designs for printing on stuffs show great freedom in flower drawing, while some repro-

\*This department, with particular reference to the work of amateurs, is specially noticed by another contributor, under the head "China Painting" (p. 123).

ductions of old colored leather and of antique damasks show a mode of design more approaching a mosaic treatment. These stuffs are so well reproduced that not only the tone but even the texture of the material is given. One almost expects to be able to lift them from the page. Two hanging flower-pots with a pulley in glazed pottery, rudely decorated, offer a good suggestion for the decoration of a small conservatory. A double plate of a "Tiger," by Ganku, is an admirable study. Another of "Poppies," by Korin, is chiefly remarkable for its audacious simplicity of treatment, reaching, however, a very happy decorative effect. Many designs are given in the text and several as separate plates from the celebrated "Hundred Views of Fusiyama," by Hokusai. Netsukes, candlesticks, Buddhist masks, vases, short-swords and designs for actors' costumes are but a few of the other subjects illustrated. [Published by Bing, 220 Fifth Avenue.]

THE CITY IN THE SEA (Venice) is illustrated in seven large, handsomely colored lithographs, which are issued in portfolio form by Frederick Stokes & Brother. The subjects are the Bridge of Sighs, the Grand Canal, the Arsenal, the water front of the Ducal Palace, a view of the Palace from the Square of St. Mark, with one of the celebrated columns, the Piazza, with the Campanile and St. Mark's Cathedral in the distance, a nearer view of the latter building with its gorgeous frescoes and bubble-like domes, and, lastly, the opening of the Grand Canal, with the Church "della Salute." The plates—evidently reproduced from colored photographs—are very correct, and give a lively idea of the architectural beauties of Venice.

PERSPECTIVE: A SERIES OF ELEMENTARY LECTURES, by Ada Cone, is a sensible little manual, in which the elementary practical rules of perspective are deduced from facts of common observation, and are explained so simply and with such a moderate use of diagrams that there is little fear that the young reader will fail to comprehend them. The lectures are carried just far enough for beginners in pictorial art, who do not, as a rule, need to trouble themselves with half of the matter commonly included in books on perspective. (William T. Comstock, N. Y.)

### NEW ETCHINGS.

A LARGE etching by Mercier after Magrath, shows a bit of the Capitoline Hill in ancient Rome. Two pretty girls are standing on the marble steps in the foreground, and a patrician admirer, leaning over the wall, offers a rose to one of them. The tones and textures of marble, flesh and draperies are very well rendered. The form is upright. The same publisher, C. Klackner, 5 East Seventeenth Street, N. Y., brings out a large etching by Mercier after Jules Breton, "Fin du Travail," "The Day's Work Done." A group of three peasant women in the foreground getting ready to return home from their work in the fields, call out to others in the distance; a crescent moon hangs in the sky. The form is oblong. The "Inauguration of George Washington," a large original etching by W. M. Cary; "The Recessional," showing a group of white-robed choristers in a Gothic church interior, etched by James S. King after Jennie Brown-combe; "Vespers," by Mercier after Percy Moran; and "Taunton Pike," by Bauer after the water color by S. R. Chaffee, are also among the recent publications of the firm.

### ESSAYS AND TRAVELS.

JACQUES BONHOMME, in which M. Paul Blouet (Max O'Rell) deals with his own countrymen, is doubtless more to be trusted as a source of information than "John Bull" or "Brother Jonathan;" but while written in a lively and chatty vein, it is less amusing, probably for the very reason that it is more veracious. M. Blouet, as an ex-teacher, has much to say on the French school system, which appears to be in many respects a bad one. Having served in the army, he speaks from experience in describing the life of the French common soldier; and like most French writers when addressing foreigners, he finds himself obliged to defend his countrywomen against the aspersions cast upon them by their own most popular novelists. In the essay on "John Bull on the Continent," if his knowledge is less, his self-confidence is greater. It is written in his usual rattling style, and is the most amusing part of the present volume, which also contains some extracts "From my Letter-box." (Cassell.)

FRENCH AND ENGLISH, by Mr. Philip Gilbert Hamerton, shows, at its strongest, a tendency which has always been strong in that brilliant writer—to lead or drive his own countrymen to do better those things which an earlier observer remarked were usually done better in France. With this practical purpose in view, he expatiates on the French leaning to regularity and order in their gymnastic exercises, and in mental gymnastics also; on the serious qualities of French artistic education; on the absence of class feeling and class ideas in the matter of education; on French patriotism and other Gallic good things, the spirit of which he thinks might be transplanted to England, and might prove more valuable than even French cookery and French dresses. (Roberts Bros.)

THE NEW ELDERADO is the latest book of travels in Alaska, and gives a good account of that wonderful country and of some of the scenes on the way to it, especially in the Yellowstone Valley. The author, Mr. M. M. Ballou, is enthusiastic about the immense salmon and cod fisheries and hopeful regarding the development of the interior. (Houghton, Mifflin & Co.)

### BOOKS ON PHOTOGRAPHY.

PHOTOGRAPHIC literature has attained such dimensions as to make the formation of a technical library on the subject an easy matter to him who knows how to select. While







PLATE 790.—PLAQUE DECORATION.  
(For directions for treatment, see page 125.)





PLATE 788.—SECOND OF A SERIES OF NUT PLATES.  
(For directions for treatment, see page 125.)



DECORATION.  
(see page 125.)



PLATE 789.—EMBROIDERY DESIGN FOR A POCKET OR BAG.  
(For directions for treatment, see page 133.)





PLATE 787.—DESIGN FOR CHAIR-SEAT, FOR NEEDLEWORK OR PAINTED TAPESTRY.

By MAUDE HAYWOOD.

(For directions for treatment, see pages 124, 125. The design for the centre will be given, full-size, next month.)

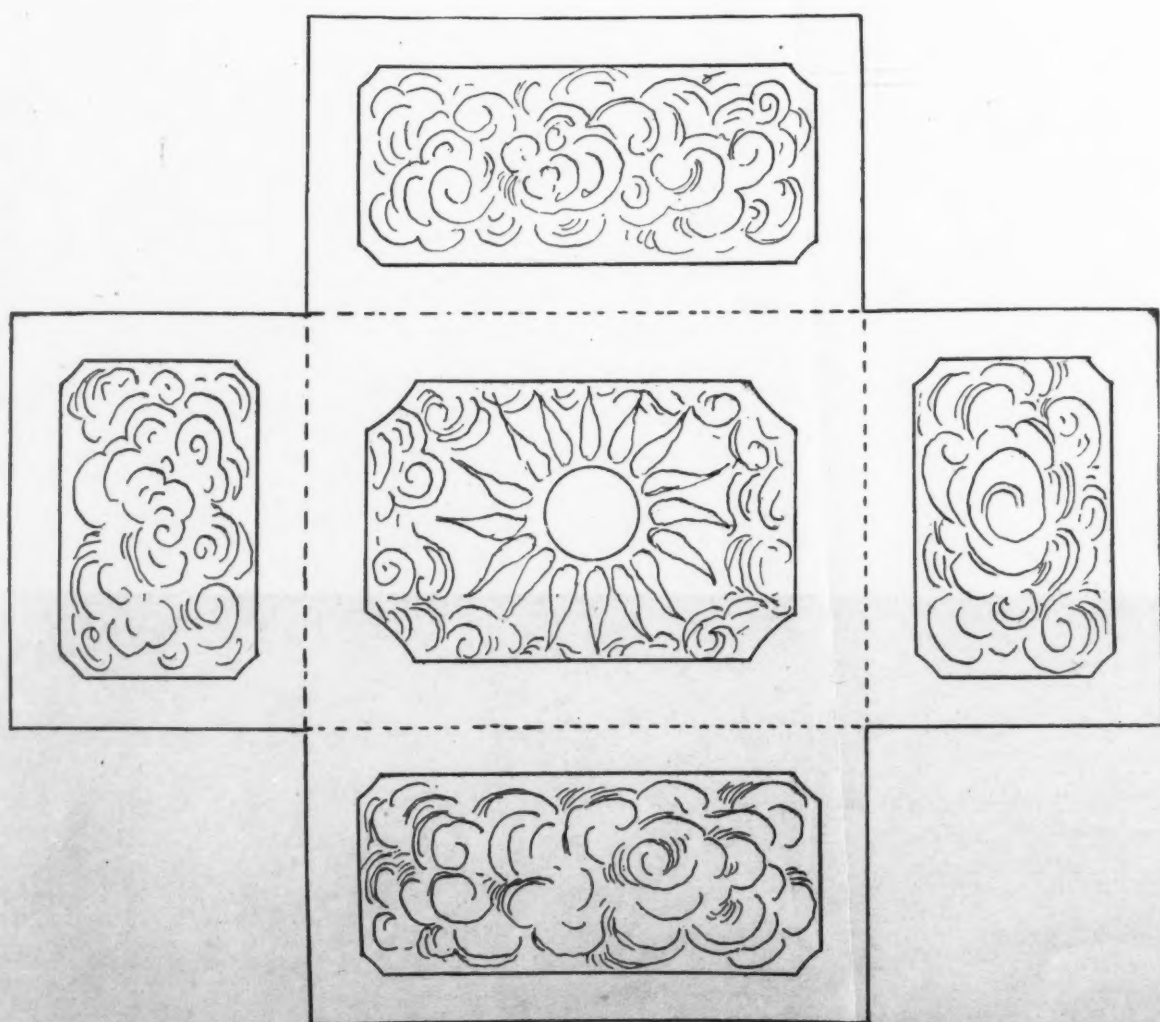


PLATE 792.—DESIGN FOR A MATCH-BOX IN HAMMERED BRASS.  
By C. M. JENCKES.



PLATE 793.—OUTLINE DRAWING FOR No.

By EMMA HAYWOOD.

(See colored plate, in this number, and design for the cover of the book.)





PLATE 791.—DESIGN FOR CHAIR-BACK (Quarter, Repeat), FOR NEEDLEWORK OR PAINTED TAPESTRY.

By MAUDE HAYWOOD.

(For directions for treatment, see pages 124, 125.)



OUTLINE DRAWING FOR No. 1 OF THE SET OF FISH PLATES.

By EMMA HAYWOOD.

(See colored plate, in this number, and directions for treatment, page 125.)

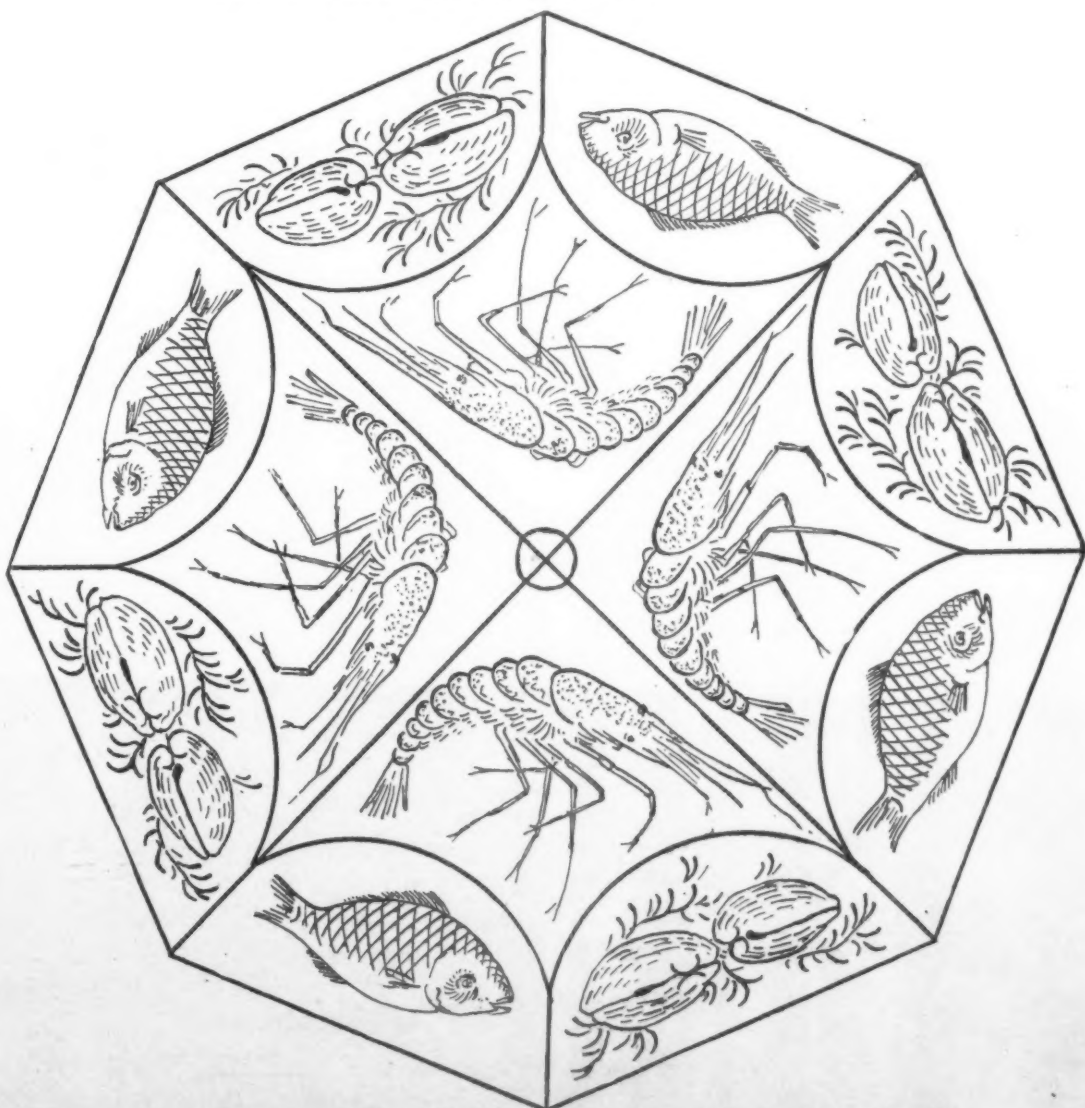


PLATE 794.—OUTLINE DRAWING FOR No. 2 OF THE SET OF FISH PLATES.

By EMMA HAYWOOD.

(See colored plate, in this number, and directions for treatment, page 125.)





many of the books treating of matters photographic are merely primers for the beginner, there are others which treat each branch exhaustively, and which are worthy of a place in the library of the advanced worker. In this class we must place "The Photographic Instructor," published by the Scovill & Adams Co., of New York. Its twenty-four chapters treat of all the usual photographic operations in a way at once simple and reliable. The Appendix gives a brief résumé of the nature and uses of the chemicals and substances employed in photographic practice, and altogether the book is one of the best of its class.

Mr. H. P. Robinson's two books from the same publishers, "Letters on Landscape Photography" and "Pictorial Effect in Photography," are attempts by an experienced artist and photographer to apply the principles of art to photographic composition. Those who have felt the lack of an indefinable something in their landscape pictures will welcome these books as reliable guides to artistic work with the camera. The knowledge and application of the principles which they teach in a manner free from words that darken understanding, will help in the production of pictures which will be something more than topographical studies of landscapes. The typographical make-up of these three books is excellent, and the matter is valuable to all workers with the camera.

#### RECENT FICTION.

TWO CORONETS is a brilliant story of modern Italian life served up in alternate slices with a more conventional American romance. The Americans get interested, while travelling in Italy, in the fortunes of a little girl who has claims to the title and estates of the Giorgini family. They take measures to place her under the protection of a member of the Alinori, one of whom, Leonardo Alinori, was the chief agent in the scheme by which she had been deprived of her rights. As she grows up, she becomes very pretty, and Leonardo, thinking to make in this way some atonement for his misdeeds, marries her. But through a train of accidents she becomes acquainted with all the facts, and confronts her husband with his guilt, the sudden discovery of which causes his death. The novel should, perhaps, end here; but the author, Mary Agnes Tincker, has preferred to marry Beatrice again to an inoffensive German painter of ceiling decorations. (Houghton, Mifflin & Co.)

SANT' ILARIO. Mr. Crawford's latest romance has for its principal motive a fit of jealousy indulged in by the hero with very little reason, his repentance, and his romantic attempts, finally successful, to regain his wife's confidence and affection. The scene is in Rome, the time during the first Garibaldian invasion of the Papal states. Political events, however, enter but little into the scheme of the book, which is mainly devoted to a detailed picture of the home life of the Roman aristocracy. An incident, which assumes large proportions in the story, is that of the murder of the old Prince Montevarchi by his librarian, who had been induced to commit forgery by him and was refused his promised reward. (Macmillan & Co.)

SUCH IS LIFE, by May Kendall, seems to require a little addition to its title. It portrays very fairly the life of quiet, well-to-do, not over-refined English people, in the country mainly. Of the two sisters, the elder, who may be said to be the heroine, marries a man who is attached to her, but is coarse and dishonest. He is killed in a railway accident and leaves her free to marry her former lover, then poor, but now grown rich and famous. (Longmans, Green & Co.)

NERO, by Ernest Eckstein, translated by Clara Bell and Mary J. Safford, is a historical romance with a purpose—that, namely, of explaining the transformation in Nero's character from the magnanimous and gentle youth to the depraved emperor. It deals mainly with the earlier years of Nero's life, and is, therefore, not such unpleasant reading as might be supposed. The author takes few liberties with known historical facts, but lets his imagination loose in the many blank spaces not touched on by the historians. (Gottschberger & Co.)

THE QUEEN OF SHEBA, a story by Mr. Aldrich, which as a work of art is comparable with the best of Hawthorne's, is republished as No. 4 of the Riverside Paper Series. (Houghton, Mifflin & Co.)

#### BOOKS FOR YOUNG PEOPLE.

THE BLUE FAIRY BOOK is a collection of some three dozen approved fairy tales, ancient and modern, French, German, English and Oriental, edited by Mr. Andrew Lang. A better selection could not be found. All the old favorites are here. The bulk of the book is translated from Grimm, D'Aulnoy and from the "Cabinet des Fées." The Eastern tales are from the "Arabian Nights," and "The Terrible Head," the story of Medusa, in verse and prose, is adapted from Pindar, Simonides and Apollodorus, by Mr. Lang. Pen-and-ink illustrations, drawn by H. J. Ford, are scattered liberally through the volume. (Longmans, Green & Co.)

DADDY JAKE, THE RUNAWAY, and other short stories in the "Uncle Remus" style will be welcome to all who

have made the acquaintance of "B'r'er Rabbit" and "B'r'er Coon." Beside the initial story, there are tales of "How a Witch was Caught" in the form of an old black cat, whose eyes as drawn by Mr. Kemble may well have been as big as saucers; of "How Black Snake Caught the Wolf," "How the Terrapin was Taught to Fly" and "How the Birds Talk." There are also authentic anecdotes of Brother Rabbit and the ginger cakes, and of Brother Rabbit's courtship, and we are taught the reason why the guineas stay awake o' nights and the wonderful story of the creature with no claws. Mr. Kemble's illustrations are excellent. (The Century Co.)

## Treatment of Designs.

#### ROSES (COLORED SUPPLEMENT NO. 1).

THE broad and perfectly harmonious effects in this study are just what amateurs find so difficult to conceive and to execute. Notice, first, that the light comes from the left, and that it is mainly spent upon the central rose. A single ray strikes the opposite edge of the bowl, whose glazed surface gives back a decided high light, and the rest is gently diffused, bringing out petals, leaves and stems just to the degree that suits the aim of the composition.

To copy this picture in oils, sketch the bowl first—it must be faultless in perspective. The roses and leaves may be merely located, if one is skilful in obtaining form while laying on color; if not, they must be carefully sketched in. Let the palette be set as follows: for the background, Vandyck brown, burnt umber, ivory black, raw Sienna, burnt Sienna, yellow ochre and Naples yellow. For the roses, white, Naples yellow, rose madder, cadmium, yellow ochre, burnt Sienna, zinc yellow and terre verte—the last named is to be used with the rose madder and white to produce neutral tint. For the leaves and stems, zinobers greens are added to the yellows and neutral prepared for the roses. For the bowl, cobalt, its varying tints borrowing from those given for flowers and backgrounds. Use bristle brushes mostly, and the largest that can be managed. Keep the warm, transparent colors very pure, and, as a rule, give them the first chance. The more that one is able to do while the colors are fresh, the better. Those who cannot work rapidly enough to carry the background, flowers and bowl along at the same time, and finish before any of the colors are dry, may lay in the dark vertical surface first, bringing it thinly upon all outlines, then the farther portion of the horizontal surface, allowing the color to thin off as it comes forward, in anticipation of repainting. If the canvas is kept in a cool place, away from wind, the colors used thus far will not dry for several days, and the flowers and bowl may be brought upon them with soft effect, much as if all were done at once. The largest rose will bear the most positive treatment, and may be reserved for the last. When all are secured, let the local color of the foreground be carried over, entire, and while it is fresh, the tints used for the bowl, flowers, etc., must be touched in it, to produce the reflections. These are all vague; even that giving the base of the bowl is lost in the light and shadow at the right. The centre of the rose just above is touched with reflected light from the surface below, and the bowl throws back several lights upon leaves and petals at the left—the rose nearest it, at the left, would get a great deal, only for the intervening leaf. Underneath the upper rose, petals and leaves form an interesting compromise—a warm little mass that sets off well the strongly lighted centre of the principal rose, and defeats the hard effect that the dark background would otherwise produce.

Let all these purposes be studied out, that the copying may not be mechanical; and it is to be hoped that the over-anxious and painstaking will not try to substitute a "higher finish," and thereby sacrifice the bold character of the work.

#### FISH PLATES (COLORED SUPPLEMENT NO. 2).

THE treatment for these is fully given under the heading "China Painting."

#### THE ELEMENTS. (4) "WATER."

THE last of the series of these valuable decorative designs (see Frontispiece) is certainly not the least attractive. The dolphins, especially, offer the opportunity for some charming bits of coloring. The necessary preparations for painting on tapestry, the materials required, the methods of painting the sky, the flesh and the hair have been fully entered into in the last three issues of The Art Amateur, containing the illustrations symbolical of "Earth," "Air," and "Fire." The representation of "Water," given with this number, completes the series.

The introduction of a sunset effect toward the horizon is recommended. To produce this, first paint in the upper part of the sky with a pale shade of indigo, leaving the white edges of the clouds; then soak the remaining part of the canvas, as far as the horizon, with medium, to which a little water may be added. Into this paint streaks of yellow and red, and blend them gradually

into the blue; work a little gray into the blue for the clouds. The waves must be a grayish green with warmer shadows. To make a gray green, mix yellow, indigo and cochineal; add to this some sanguine in the darkest parts; leave the canvas to do duty for the foam on the crests of the waves.

Some prismatic coloring must be got into the dolphins. The best way to manage this is to put out on the palette separately just a touch of yellow, emerald green, sanguine, cochineal and indigo blue; mix each tint with medium and make them all very pale. Then dip first into one color and then another, putting them on separately and blending them into each other until the whole of the fish is covered; then, when nearly dry, shade with gray, introducing a little brown into the darkest parts. Accentuate the scales, eyes and nostrils also, with brown, and tinge the inner part of the mouth with a little ponceau.

The scarf can be made a delicate lilac tinge. Mix some ultramarine blue and ponceau, to which add a touch of sanguine for the shadows; for the light wash use a very pale shade of ultramarine and ponceau, only allowing the red to predominate slightly.

When the painting is finished it must be fixed by going through the process of steaming—that is, if Grénié's dyes, in conjunction with the proper medium, have been used as recommended. The action of steam on the colors tends not only to prevent them from fading, but it also greatly enriches and softens them, taking away somewhat from the new look.

A word more to those unaccustomed to painting on tapestry silk.

It would be well to keep a spare piece for trying the colors on, as when wet they do not appear the same as when dry, the difference being especially marked if the silk be cream-colored. Also, the brushes for painting on silk should not be so hard and resisting as those used for wool, since the colors do not need scrubbing in to the same extent, because the silk absorbs them very readily; they need only to be rubbed in sufficiently to secure an even tint. Rather more judgment is required in selecting and mixing the shades for silk painting on account of the greater difficulty in making alterations on this material, but when finished, if the work has been properly managed, the effect is very beautiful.

## Correspondence.

#### THE HORSE, IN WATER-COLORS.

SUBSCRIBER, Boston; J. F., STUDENT and others.—The following directions are to be followed in copying in water-colors Van Chelminski's study of a horse, given in colors in the October number: Use warm sepia or burnt umber, thinly first, to complete the drawing, as Vandyck brown and turpentine are used in oils. After this, a very light wash of yellow ochre and burnt Sienna may be carried over the entire body and upper part of the legs, the leather girth and bridle being rather sharply spared. To this tint, add raw Sienna for the more brownish cream tint, like that on the entire side of the horse; the next darker tints are represented by raw umber or by burnt Sienna, according as they are cool or warm; then come the darkest tints, which want sepia. The background tints want the same as for oils, except that a little India ink may be added, and sepia may be used in place of the Vandyck and bone browns. The tint used for the upper part of the background will give the grays on all parts of the horse, more yellow ochre being added where they are rather greenish. Those prepared to copy a study as difficult as this may be trusted to manage the paper as to dampening, etc., according as they are accustomed. When there is reason to doubt one's skill, let only a portion of the model be copied. The head, with a few suggestive touches on the nearest part of the neck, would make a pleasing picture; and either leg, or either pair, with a little of the ground tint thrown around, would make good studies—better any part well treated than the whole made to suffer.

#### RECIPE FOR "DRY-PLATES."

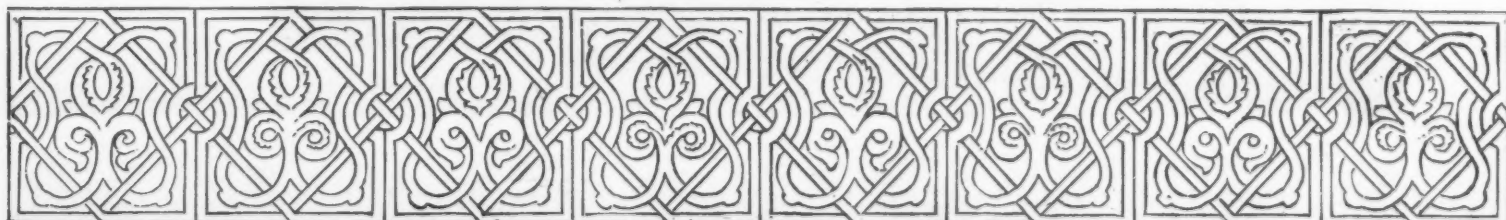
H. G. A., Trenton, N. J., is informed that the following is a simple and trustworthy emulsion for slow landscape plates:

No. 1.	
Gelatine (swelled in water).....	617 grains.
Potassic bromide.....	310 "
Distilled water.....	4 ounces.
Alcoholic solution of salicylic acid (1-10).....	1 "

No. 2.	
Distilled water.....	4 ounces.
Silver nitrate.....	462 grains.

Dissolve the gelatine by gentle heat in a water bath, keeping the temperature of the solution at 105 degrees.

To No. 2 add strong ammonia, drop by drop, until the precipitate is redissolved; then add slowly to No. 1, with constant stirring, in a safe light, of course. Allow the emulsion to cool down slowly to 75 degrees, then pour out into a shallow pan to set.





## THE USE OF PHOTOGRAPHY BY ARTISTS.

SIR: We have a very much-disputed question here, which we would be very grateful to you if you would answer. Is it or is it not legitimate to use photography as a *help* by an artist—that is, a painter of pictures? From an article you published, by Mr. Moran, who speaks as if it were legitimate, we concluded that you think so, and we would be very glad to know how much one may use it.

For instance, in painting a portrait, would there be anything out of the way in taking a number of photographs, to see which pose would give the most pleasing result, and then making the drawing and painting direct from the model, only using the photograph as a guide to rearrange the drapery at each sitting? Or in making an historical or ideal painting, to try groups, to simply see how they look before starting in a large work? Or in collecting studies of different positions of hands, feet, trees clouds, etc.

Will you tell us just how much is right and how much wrong? For there are some who think that if you have a camera in the house that it is a blot on all your work. If this be the case, the advantages which could be gained by its use would hardly pay for having your work branded as not just honest.

Do painters and illustrators use it, and how much? M. L. H.

The use of photography by artists is undoubtedly common, and within rational bounds it is legitimate. It is the abuse of it which is to be condemned. Properly employed, there is little danger of photography being used too much by the artist; for artistic perception, tact and experience are all necessary to make it available in painting. In cases of arrested motion, or of a pose difficult for a model to sustain even for a few minutes, the value of photographic aid is evident; but this does not imply, of course, that the living model may, in any case, be dispensed with altogether. In the open air, the artist need not be reminded how, by means of camera and lens, he may be saved valuable time, and how his memory may be refreshed for the future working up of his rough sketches. Let him, by all means, if he desires to do so, photograph clouds, trees and bits of foreground, a flock of sheep or a herd of cattle, picturesque costumes and what not—not to copy into his pictures, but as memoranda only. In portrait painting, it is an excellent plan to bring in photography as an aid to get the sitter and his friends to decide on the most familiar and natural-looking pose. For book and periodical illustrating, photography is largely used as an aid to the draughtsman, who often, to save time and insure accuracy in details, draws over a photograph, which is subsequently removed by a bath of bichlorate of mercury. For artistic work in genre subjects this would be unsuitable, if only for the reason that correct perspective is impossible under such circumstances; but drawing over a silver print is common in portraiture among even the best magazines, and in architectural views and interiors nearly all pen-drawings are reproduced in that way for illustrations in papers and magazines. We do not commend such work to the art student. On the contrary, we warn him that he should be a first-class draughtsman before attempting anything of the sort; and even then he should never forget that, in drawing over a silver print, he is working like an artisan and not like an artist.

## PAINTING ON COBWEBS.

SIR: Pretty and dainty work is painting on cobwebs, and, fairy-like as it sounds, it is quite possible for skilful fingers. Exquisite specimens are brought to America from Innsbruck and other places in the Tyrol, and one family there, called Unterberger, is said to derive a large income from that source.

The garden spider radiates and the house spider spins countless tiny threads, which of their own weight soon settle into a solid mass. It is this latter that must be used for the work. Take great pains to find a clean web. Unused rooms and woodsheds and the overhanging eaves of porches and piazzas are much loved by the insect for its home. Cut a square out of stiff cardboard, leaving a border like a mat for a picture. About four by five inches will be found as large as can be conveniently slipped into the queer corners where the little spider may choose to build. Put the cardboard under the web and press upward. The web will loosen and come off on the frame. Take care not to let the overhanging ends of the web lap over on the frame, for although slight, they may make an ugly line across the work. Unless a very thick cobweb can be found, it will be necessary to repeat this process many times. The thick webs are the old ones, and these latter are not as apt to be clean as the new ones. Having by four or five repetitions formed a thick cobweb material to work upon, lay the frame upon the design to be painted upon it. Christmas cards or autumn leaves form pretty models. Simple combinations of flowers will be best for the first essay, although Frau Unterberger makes beautiful copies of the old masterpieces.

Outline the picture with a small brush and water color. Touch the surface lightly, and a gluten will be found which readily responds to a moist brush, only if too much worked, as in putting in backgrounds, it runs into a hole. This can sometimes be repaired by putting a new piece of web underneath the hole and

and careful, and do not despair if at times the work seem almost spoiled. The web is capable of much repair. Sometimes it serves to put a fresh piece of web over the whole work. It will mend weak spots and soften the completed painting. Leave a margin a quarter of an inch wide entirely untouched by color all around the picture. This will show the wonderful material on which the picture is painted. A square inch or so of the web can be put on the mat of the picture to show the raw material. When finished, put a fresh mat on each side of the work to cover the ragged edges of the cobweb.

The work is delightful from beginning to end. First in your daily walks watch where the little spinners live. Then collect the webs in the early morning—they will show so clearly covered with dew—and put on them some delicate design, and a mysterious and dainty piece of work will be the delightful souvenir.

M. H. S., Newburgh, N. Y.

## THE ART OF ILLUMINATION.

SIR: Mr. Jenckes's articles on Illumination in The Art Amateur seem to me to be of extreme value and interest. There are two or three questions concerning the art which I would be glad to have answered:

(1) In illuminating, for instance, a "Book of Hours," is it not canonical to confine one's self to a limited range of colors—red, blue, black and gold? I remember reading, years ago, that sacred names should only be painted in these colors.

(2) Can the body of the text ever be put in in any other color than black? I have seen it in a vivid blue in one illuminated manuscript, but I do not know whether it had any artistic merit.

(3) Would it be too much of an anachronism to put in unmounted photographs here and there in such a missal? I fear it would, yet it seems as if small photographs of sacred pictures would lend variety and some additional interest to such a book.

"CHURCHWOMAN," Boston.

(1) With regard to the use of colors in illumination, there is probably no ecclesiastical canon, but artistically the best result is produced by the use of comparatively few colors arranged on a premeditated system.

(2) The body of the text may be of any color. Some of the old manuscripts have the lines in different colors—six or eight alternating—but they are not good examples to follow. It is best to keep the text in some dark neutral color, which serves as a foil to give value to the brilliancy of the ornament. The words are supposed to carry their own interest, and really have more value when kept quiet and uniform in color, thereby contrasting with the brilliancy of the added ornament.

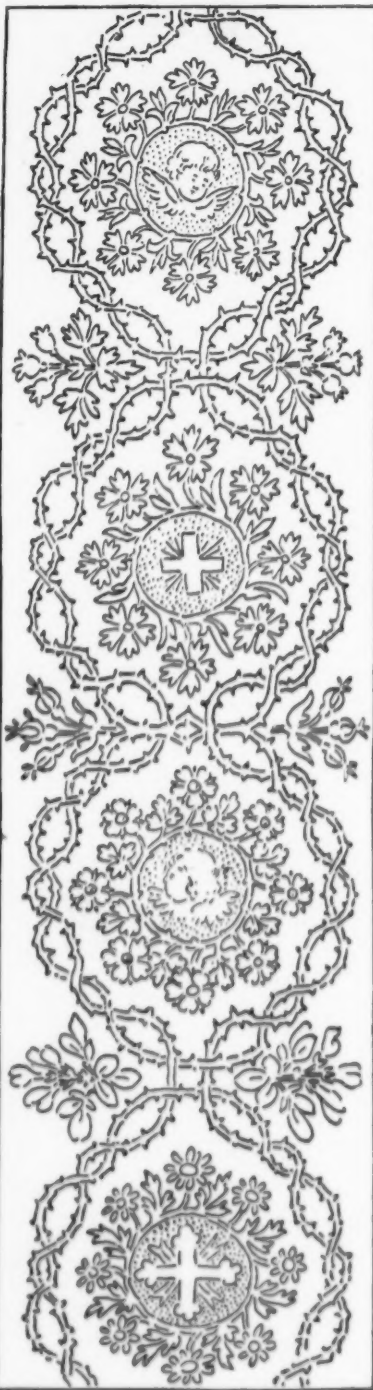
(3) There is no objection to the insertion of photographs. Small ones with gold borders are very effective among the colored decoration. There is no anachronism in their use more than there is in the use of aluminium, which was unknown to the old illuminators, as were photographs. We are to imitate their art in using the best materials at our command, which was what they themselves did.

## SUNDRY QUERIES ANSWERED.

SUBSCRIBER.—Mrs. Z. DeL. Steele painted the panel of Nasturtiums given in the October number of The Art Amateur. This is the same clever artist who painted the study of Ferns which was published in July, 1888.

S. P., Salem, Mass.—To obtain a good impression of a seal or other small intaglio, if sealing-wax is used, melt it not with a flame, but in a vessel plunged in boiling water or hot sand. When melted, moisten the seal a little with saliva, taking care to form no bubbles on its surface, and plunge in the wax. Let it remain for a moment. Then cut the wax around it with a penknife, lift it out, taking a certain thickness of the wax along with it. Plaster of Paris may be applied with a brush to strengthen this mould, from which a proper copy of the seal or medal may be obtained by pouring a little more plaster into it. Sulphur colored with terre verte, with yellow ochre, or with lampblack, may be used instead of sealing-wax.

F. B. K., Lansing, Mich., is informed that the removal of a mounted print from the mount without injury to the print, is not an easy task. Probably the best method is to place the mounted print in a tray of water, with the print uppermost, and allow it to remain until the water has penetrated through the mount and softened the paste. The process may be hastened by sponging the back of the mount with hot water. Some skilful photographers have been known to remove mounted prints by starting a corner with a sharp penknife and then stripping the print boldly from the mount, but the practice is not apt to succeed in unskilful hands.



SUGGESTION FOR DESIGN FOR A BIBLE-MARKER.

(PUBLISHED FOR A. S., BALTIMORE.)

uniting the edges with a few touches of a wet brush. After the outline and a few essential lines are copied, put the web on the window pane, and proceed as in copying any water-color painting. Use only transparent colors, such as the lakes, cobalts, gamboge, etc. India ink will serve for a black. Avoid all Chinese white, as the work when finished must be a transparency. Be patient

**B. Altman & Co.,** 18TH STREET, 19TH STREET, AND SIXTH AVENUE, NEW YORK, direct attention to their **Art Embroidery** Department, on third floor, where they are showing a most complete line of materials for interior decoration, embracing Rare Old East India Stuffs for Table Covers, Draperies and Hangings, Satin Embroidered Squares for Tables and Cushions, Turkish, Moorish, Spanish, Japanese and Chinese Embroidery on Silk and Satin for Panels, Screens, Portières, Mantels, etc., etc. Grille Work in Japanese and Moorish Designs, Ooze Leather in High Art Colors for Slumber Rolls, Chair Seats and Pillows, Turkish Doylies in all sizes, and many other novelties for decorating. Estimates furnished and designs submitted to intending purchasers.











8





ORCHID DECORATION for a Cake or Card Plate. By EMMA HAYWOOD. For Directions for Treatment, see "China Painting."